DOCUMENT RESUME

ED 076 061 EM 011 105

TITLE	Media and the Disadvantaged. Instructional Technology as the Equalizer for Disadvantaged Students.
INSTITUTION	Stanford Univ., Calif. ERIC Clearinghouse on Educational Media and Technology.
SPONS AGENCY	National Inst. of Education (DHEW), Washington, D.C.
PUB DATE	Jun 73
NOTE	101p.
AVAILABLE FROM	Box E, School of Education, Stanford University, Stanford, California 94305 ($5.00 must accompany order)
EDRS PRICE	MF-$0.65 HC-$6.58
DESCRIPTORS	Behavioral Objectives; Case Studies; Conference Reports; *Culturally Disadvantaged; *Disadvantaged Youth; Educational Accountability; Educational Technology; Information Dissemination; *Instructional Programs; *Instructional Technology; Media Selection; Media Specialists; Media Technology; Program Descriptions; Program Evaluation; Role Playing
IDENTIFIERS	ERIC Clearinghouse on Media and Technology; Information Center; Media and Disadvantaged Project

ABSTRACT

Representatives from seven media-oriented instructional programs for disadvantaged students met with staff members from the Educational Resources Information Center (ERIC) Clearinghouse on Media and Technology to discuss the philosophy underlying their efforts, means of developing instructional objectives and strategies, criteria for the selection of materials, and ways of evaluating performance. Topics discussed include the merits of locally developed materials versus those of commercial products, evaluation of the affective domain, role playing by children, the use of radio, the role of the teacher, factors influencing the choice of media, traits of the culturally different learner, and an inventory of priorities as seen by those working in the field. A glossary of selected terms, descriptions of the seven model projects, and the results of a survey of chief state school officers used to identify such projects are also included in the report. (PB)

ED 076061

MEDIA AND THE DISADVANTAGED

INSTRUCTIONAL TECHNOLOGY AS THE EQUALIZER FOR DISADVANTAGED STUDENTS

Produced by: The ERIC Clearinghouse on Media and Technology
Stanford Center for Research and Development in Teaching
Stanford University

Spring 1973

Site Visits by: Joseph M. Conte
La Verne College
La Verne, California

Dr. Don H. Coombs
University of Idaho
Moscow, Idaho

Special Consultant: Dr. Harry A. Johnson
Virginia State College
Petersburg, Virginia

Research and
Support Activities by: Dr. Richard E. Clark, Director
Judith Yarborough, Assistant Director
Maxine Sitts, Publications Associate
Jaclyn Caselli, Librarian

All of ERIC at Stanford
Dr. Don H. Coombs, former Director of ERIC at Stanford

Conference Participants

Ryan Grayson. Title I Coordinator
Rolling Fork, Mississippi

Muriel F. Cooper, Coordinator
Wilmington, Delaware

Kent Tibbitts, Don Mose, Media Specialists
Blanding, Utah

Edward A. Heiser, Director, Title I
Billings, Montana

William Richardson, Director,
APPALSHOP
Whitesburg, Kentucky

C. B. Davis, Principal, Murray School
Azusa, California

W. A. Proctor, Principal
Newark, Delaware

Dr. Harry A. Johnson, Dean of
Academic Services
Virginia State College
Petersburg, Virginia

Programs Visited

Muriel Cooper, Coordinator
Sarah Webb Pyle School
Wilmington, Delaware

William Richardson, Director
APPALSHOP
Whitesburg, Kentucky

H. Robert Peper, Coordinator-Evaluator for Special Projects
School District of Ypsilanti
Ypsilanti, Michigan

Ryan C. Grayson, Title I Coordinator
Sharkey-Issaquena Line Consolidated
School District
Rolling Fork, Mississippi

Edward A. Heiser, Director, Title I
Billings School District
Billings, Montana

Kent D. Tibbitts, Don Mose, Media
Specialists
San Juan School District
Indian Education Center
Blanding, Utah

Mrs. Ruth Freiburger, Title I Coordinator
New Holstein Joint School District No. 5
New Holstein, Wisconsin

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY

FILMED FROM BEST AVAILABLE COPY

MEDIA AND THE DISADVANTAGED PROJECT

Questions asked at Site Visitations

1. What is your project all about? Describe it.
2. Exactly what equipment do you have:
   Hardware:
   Software:
3. Who were the people primarily responsible for creating this project? (Full identification with correct spellings and titles.)
4. What specific educational needs prompted this project?
5. What roles did parents play in the development of this project?
6. What roles did students play in the development of this project?
7. Why did you employ a heavy concentration on the use of media and technology in this project?
8. Were there any other projects that provided you with ideas or methods in designing and implementing this project? Please identify them.
9. Do you believe your project to be a success? To what degree?
10. If yes, why do you believe your project is a success (evidence)?
11. Are you able to identify any alternatives to the use of media that surfaced as a result of your project?
12. Would you continue this project if outside funds were dropped? Why?
13. With what you know now, would it have been possible to conduct the project without outside funds?
14. What would you do differently if you were to repeat this project?
15. Did you learn anything new as a result of this project? Please identify what you have learned:
16. Did this project involve special training for staff? Describe the nature of the training:
17. Did this project involve special training for students? Describe the nature of the training:
18. Did this project involve special preparation of the parents? Describe the nature of the preparation:
19. Did this project involve special preparation of the townspeople? Describe the nature of the preparation:
20. What do you consider the strengths of your project?
21. What do you consider the weaknesses of your project?
22. Now that you are into the project, do you find you lack something due to lack of planning or foresight?
23. Did you receive adequate administrative and staff support for your project?
    If "No" cite reasons why support was not given:
    If "Yes" cite examples of support given:
24. Identify the media you employ and rank their effectiveness in your project.
25. Why did you choose these media?
26. Did you receive any outside technical assistance with your project? Please identify sources of outside technical assistance:
27. Please identify any technical assistance you needed which was unavailable to you:
28. How easy would it be for others to set up a project similar to yours?
29. What information is available on your project, and at what cost? (if any). Where is it available (exact titles of reports, etc., addresses, phone numbers, etc.)
30. What else would you like to say about your project?

TRANSCRIPT OF

THE MEDIA AND DISADVANTAGED CONFERENCE

December 3, 4, 1972

Ponchartrain Hotel
New Orleans

PARTICIPANTS AT THE

MEDIA AND DISADVANTAGED CONFERENCE

December 3, 4, 1972
Ponchartrain Hotel, New Orleans

Ryan C. Grayson
Title I Coordinator
Sharkey-Issaquena Line Consolidated
School District
Box 246
Rolling Fork, Mississippi 39159
601 873-4302

Kent Tibbitts and Don Mose
San Juan School District
Indian Education Center
Box 425
Blanding, Utah 84511
801 678-3901

William Richardson
Director (one of seven)
APPALSHOP
Box 332
Whitesburg, Kentucky 41858
606 633-5708

W. A. (Will) Proctor
Principal, Special Education
Newark School District
83 East Main Street
Newark, Delaware 19711
302 731-2238

Muriel F. Cooper
Project Coordinator, Art Teacher
Sarah Webb Pyle School
5th & Lombard Streets
Wilmington, Delaware 19801
302 429-7537

Edward A. Heiser
Director, Title I
School District #2
101 10th Street West
Billings, Montana 59102
406 248-7421

C. B. (Bud) Davis
Principal of Murray School
Azusa Unified School District
Box 500
Azusa, California 91702
213 334-1015

Dr. Harry A. Johnson
Dean of Academic Services
Virginia State College
Box 27
Petersburg, Virginia 23802
703 526-5111 x465

Maxine Sitts, Publications Associate
Judith Yarborough, Assistant Director
Don H. Coombs, Director (Former)
The ERIC Clearinghouse on Media and Technology
Stanford University
Stanford, California 94305
415 321-2300 x3345

TABLE OF CONTENTS

1. Introduction of participants and general descriptions of programs 1

2. Keynote remarks by Dr. Johnson 7

3. Local development of materials vs. commercial materials 8

4. Evaluation and measurement of affective learning vs cognitive learning 10

5. The use of behavioral objectives 14

6. The use of simulation 19

7. The use of radio 20

8. Availability of information on programs such as those at the conference 22

9. The role of the teacher in a media and technology program 24

10. Factors affecting the choice of media 25

11. Characteristics of the disadvantaged learner 28

12. What would you do with $200 million for a national education program? 33

13. Closing remarks by Dr. Johnson 36

COOMBS: I think it would be very desirable at this point to go around the table and have each of you tell us about yourself and a little bit about your project. I think it is a logical place to start. Give your name, it will help us when we try to transcribe the tapes.

GRAYSON: I'm Ryan Grayson, I work in--I don't know whether to call it a small or large rural district. It's large in terms of physical size, about 500 square miles of the Mississippi Delta. The enrollment of the school district is less than 2,000 for kindergarten through the twelfth grade. Our work is to coordinate the Title I program in our district--our district is heavily black. Of course you know Mississippi has been in the limelight so to speak as far as black/white desegregation has been concerned but as far as I'm concerned and as far as the future is concerned, I see more hope and better person-to-person sorts of things taking place than anywhere that I know of. I'm proud and happy to be a small part of that.

COOPER: My name is Muriel Cooper and I'm from Wilmington, Delaware. I don't know whether that's a very large place. We used to think it was kind of large, it's about 85,000 now, maybe a little better. I'm a teacher, an art teacher there, and coordinator and writer and developer and I guess inventor of a program or project entitled "Visual Imagery--A Means of Improving Self Concepts." Basically this program uses the art of film making as a motivational vehicle or force to help boys and girls improve or see the need for change in their self-concept in terms of behavior.

It would seem that the technology angle and the media are secondary because of self-concept and all the things that go into making it or building it is the main idea. Most people think of self-concept as being synonymous with self-image, but it is not. It is a four pronged fork and each one is highly important. Most of this--two thirds of it--is concerned with interrelationships. So the reason for using film making and other visual media is to help boys and girls see the need for working together. To make a film by yourself is an impossible task. Boys and girls are oriented to visual images because they have more information about it. They are exposed to it more than they are to their total school training and by the time they graduate from high school they have more hours in looking at TV, movies, etc., than they have spent in the classroom. So this is a highly educational field and it covers just about every discipline that you can think of in the public school and also almost every aspect of human relations and behavior.

So we try to help boys and girls get rid of some of their hangups that keep them from doing what they really want to do. In order to do it they have to know how to solve some of their behavioral problems and so therefore we include group guidance and individual guidance and home study. I would think we've had a great deal of success . I don't want to boast, but we have had some success and it can work and it does work and being a part of it has made me extremely proud and being a part of this conference has really meant a great deal.

COOMBS: Thank you. Now Ed.

HEISER: I'm Ed Heiser from Billings, Montana, where it was 10 below when I left yesterday. But we made it fine; we missed one plane and got on another one. Billings is the largest city in Montana, according to the census anyhow, and we have a school system of about 17,000 students and my position in the district is Administrative Assistant for Federal Programs. However, much of my work is in the Title I area, with carryover into some other programs.

In Montana as I travel around the country, I see different programs and I think many times we are quite fortunate with the problems that we have. I think we have problems, but not as great as I see in many other parts of the country. Maybe you're interested in the makeup of our student population. For example, blackwise, we have less than 1% black students in Billings. Spanish-Americans, I would say, are a bigger group, oh between 7-8% are Spanish-Americans. And we have American Indians. Billings is about 50 miles from the Indian reservation and consequently a

number of Cheyenne Indians and Crow children are part of our system. As far as minority groups are concerned, this kind of makes up our minority group aspect. Our Title I programs primarily deal with--well our big need as I guess it is the same as many parts of the country--we do have some reading problems in Montana too. So we try to work in with media what we call reading labs or reading centers and we've tried every different type of material we can to motivate children who are deprived and some things work for us, some don't. The things that don't work for us we quit.

Things that do work we are keeping and after five years we are finding some things that are quite effective and we also work--we have children--with some problems of self-image, attitude towards school and this type of thing. We try to do quite a little work in the secondary school area. We have a need as many cities have for an evening high school for the dropout student and we operate an evening high school as we call it and this will primarily take care of students who have dropped out for numerous reasons or are about to drop out. We work in that area quite heavily. We are expanding this --we are trying to get down to our junior high schools, we think that if we can get down earlier, we can save a lot of kids. We're hoping anyhow.

We have an emergency dental program which there seems to be a need for. I don't know if it's the water, or what it is, but we do have problems with teeth and many times the students cannot get the help they need so what we do is if the student has an emergency need or a developing need we just have his teeth fixed. These are some of things we do. I don't know maybe as the day goes on I can tell you more about them.

COOMBS: Harry, I think you should have the right to speak for yourself--I would first like to say that Harry Johnson is with us either as a resource person or we're trying to convince him to be conference director or something much more vital. We'll see how the day goes. Harry is Associate Dean and Professor of Education at Virginia State College and also Director of the Audio Visual Center there. We won't go into all your honors and so on. He has been a Fulbright lecturer, and his doctorate is from Teacher's College at Columbia. Basically he is here as a resource person for the rest of us to lean on.

JOHNSON: Really I'm pleased and privileged to be here. I never attend a conference that I don't go away with more than what I brought. I have in the last couple of years been involved, and I'll mention a couple of things that might be relevant to what we are talking about here today, in the Instructional Development Institute project.

I suppose there are close to a hundred of these Institutes throughout the country .... they are generated from a consortium of Michigan State University, Syracuse University, the University of Southern California and a research unit that was in Oregon but now moved down to San Diego. In essence the project is dedicated to the wholeness of change--by that we mean that audio visual, media, technology, or whatever, is not isolated but is in the total picture of how learning takes place, identifying objectives, evaluation, the whole bit of instructional strategies. It's been very effective in the cities I've been involved with, Norfolk, Virginia; Richmond, Virginia; tryouts in Phoenix, Arizona; Atlanta and Detroit.

I might say that this project emphasizes the mix. One of the things that we found out about the mix of staffs is that the U.S. Office of Education took the position that too many Institutes were geared to one level echelon. Teachers came and were trained, were very excited and then they went back and couldn't communicate with their principals or the superintendents. This mix that is required in the National Special Media Institute involves superintendents, directors of instruction, supervisors, librarians, and so forth. It's very hard to get these people but they finally decide to come if the project is funded for their area. It's quite a revealing thing to see school board members sitting side by side with a kindergarten teacher or reading teacher or a supervisor and a principal. Not an assistant principal,

but a principal who's a decision maker.

Well, that's one of the things we've been involved in. The other, I suppose, is Educational Media Institute which we have had at Virginia State College for seven years, since 1965. And I might say at this point when it comes to terminology I just get a little peeved with the U.S. Office of Education about terminology because at this very moment they have changed again in their interpretation of what media is. Now they no longer consider media anywhere in the category of technology. This is a new position in the U.S. Office and it's just come about. I reminded them at a couple of meetings that it was the U.S. Office that gave us that term "media" when it first funded the Educational Media Institute in 1965 and now a media library is considered really library print material.

Well we won't get into that but what I'm really saying is that I think we all know what we mean when we talk about disadvantaged--culturally disadvantaged--or whatever, and I think we need not have any hangups about words because they are just words. I hope to get a great deal from you today. If there's any contribution I can make, I'll do so as the day goes by.

COOMBS: Thank you Harry. Kent Tibbitts and Don Mose are both in a very sensitive position because they are both from the same project. I'll leave it up to the two of you to summarize.

TIBBITTS: Well I'm Kent Tibbitts and our project is developing audio visual material for use of Navajo children. We're funded through Title VII, the Bilingual program in ESEA. We're funded on a year-to-year basis. It started out three years ago.

Maybe 95% or even 99% of the Navajo in our schools speak no English when they come to kindergarten. So our big problem is getting the students to learn English so they can compete in the regular curriculum of the school district while they're learning English. What we attempt to do is provide means whereby the students can learn the basic concepts as they go along and emerge in the third and fourth grades with an understanding of English.

Prior to this program the students were coming in and they were--well, not really wasting the first three or four years--but they were learning English and all of a sudden they know English and they don't know anything else. So we have the bilingual program. The structure of the program is that each classroom has an Anglo certified teacher because we can't find Navajo certified teachers to meet the state requirements, and then we have what we call a cooperative teacher who speaks the language. Basically instruction is given in English but any student can learn anything that they need to in their own language. Whatever language they can learn it in, that's the language they learn it in and the cooperating teacher helps them in this way.

So our problem is to provide media that could be used to help these students in learning the basic concepts. We've got a gigantic job. As far as we know--unless there is some secret project that nobody's talking about--we're probably the only ones that are involved in Native American languages. We have about 1200-1300 Indian students and we have only about 400 of these in the bilingual program which goes through the third grade. In addition to the Navajo students, we have about sixty-some Ute students. But their parents have let us know that they don't want this kind of thing for their students. We had a meeting with them when we first started out, where we told them about what we had planned for some of the Navajo students and some of the things we had already been working on, and it was a room about this size. About 13 or 14 of the people--they kind of got their heads together. They talked there for about ten minutes and finally the councilman from the area stood up and he said, "You make them white men and we'll make them Utes".

Other than that, our biggest problem with the Navajo parents is some of them have a concern for their students learning in the Navajo language. They think they should learn in English. But once they see how effective the program is, that opposition disappears.

Now just a little bit about myself. I'm not a media person, I graduated as a band teacher and then got a Master's Degree in administration and went to work

in a world work orientation program there on the reservation. We were trying to tell adult Navajos about educational opportunities and there was no way you get a film or anything in the Navajo language. That's kind of how I got involved. We put together five slide sound shows and you can imagine people clapping for the show when they found out where to get job information. So they were so excited about seeing something in their own language, that from that a kind of vacuum was created and we got sucked in and this is very exciting. We're just very enthused about what we are doing.

But the Navajo doesn't particularly lend itself to technology--the language. We've got lots of these kinds of problems. And these students--most of them do not have television, electricity, running water, this kind of thing. They live in dirt hogans and they live in a very different way than most people live. So we try to make our materials represent their culture. When we talk about some concept, we try to use things out of their culture and this requires a lot of time on the reservation taking pictures, this sort of thing, but we try to make it meaningful for them.

COOMBS: Could Don [Mose] tell us something about the film?

MOSE: I'm also not a media specialist, but as Kent has said we have a great deal of a problem with the language. Since this is the case I began working with the project about two years ago. We came up with about five films. We went and did research on the reservation and got some films together. There are some tales that were handed down from generation to generation and suddenly there it was on computers. .....

PROCTOR: My name is Will Proctor. I'm from Newark, Delaware--formerly a Midwestern teacher and guidance counselor, school psychologist--now an administrator in special education. I'm here I guess as a result of some work I've done earlier with a clinical psychologist. This theory of personalities is one that I've been working with for approximately five years, trying to adapt educational programs to it. By virtue of doing this I've written Title I projects and tried to tie together what we call diagnostic impact centers where we are attempting to deal on a team teaching, non-graded educational center basis and in a non-categorical manner with youngsters. I say non-categorical because the state of Delaware, as most states, tends to be categorical in the way they legally identify children. So we try to stretch the law as much as possible I guess and get away from a lot of the demographic, psychological kinds of data that would be typically associated with placement in special education, and have pretty well worked with parents, regular teachers and special education teachers in terms of placement. The way we're getting into media other than the normal things that you use in the skill centers in terms of teaching reading skill and math would be probably through videotapes and television.

We not only find it very valuable to videotape teaching experiences and then play back for the teacher as well as the staff, but we also find it extremely helpful in what we call our ego groups in terms of trying to elevate self-concept by videotaping youngsters too. I guess our contribution as far as this conference is concerned probably rests more heavily in the utilization of video tapes.

DAVIS: I'm Bud Davis from Azusa which is about 20 miles outside of Los Angeles city. I'm an elementary school principal and I'm not funded in any way. What we do in terms of media, we've just been able to do within our very meager budget. I'm in the process, hopefully if the funds come out of Washington, of becoming a Title I school. I've been identified for quite some time; apparently I may make it this year. Our school population is basically white; there are about 20% Chicano. We don't have any language difficulty in terms of the Mexican-American child with Spanish, but our basic problem and the reason we got involved with media was one of language. This is just verbalization.

Most of the children in my area have a high transiency rate, about 125% turnover a

year. And the children that come to me at almost any grade level come to me without any kind of language patterns. We have found through the use of a multitude of media that we can get kids to verbalize and the motivation factor kind of takes them out of themselves. Consequently, it's been affecting them in that area. In terms of my primary goals of the school, which happen to be to teach kids to read and self-concept improvement, I'm not too sure of either because I can never measure the children that I begin with really at any time unless I do it almost on a weekly basis. Probably today while I'm here I'll have a 5% turnover. That makes it very difficult.

One of the neat things we are doing, though,is in special education. We have a large concentration in the building probably because of this factor of mobility, of emotionally "disturbed" whatever that means, children. And the district I'm in has got a large program of pull-out for EH, MR type kids which I have felt is destroying to most kids. And my school happens to have the largest concentration: There are about 60 children that are categorically identified; there are another 200 that are probably similar. But we don't have any kind of self-contained operation for special kids and we've developed a learning center where I use a great deal of my media where these kids as well as any other children move through this room during the day, any time--some on schedule some not on schedule. I'm trying to place all of these atypical kids in a normal flow so that they can begin to feel like they're very much the same as the rest of us--it makes it a lot of fun.

Verbalizing is our biggest problem and I've found it to be very successful in terms of media, although I still find in the two or three years that we have been pushing this, the most effective media I have in my school is a very sensitive teacher. I'll take that over anything else.

RICHARDSON: I just ran down and got some brochures. I didn't realize we would have show-and-tell right off the bat. If anybody cares to see a brochure done by our group you can have one. It's new: you might have seen the last one we did last year. We're [Appalshop] located right down here in Whitesburg, Kentucky which is on the border of Virginia, two miles from Virginia and about half between West Virginia and Tennessee. And this is the Appalachian coal field right here. It runs up all of West Virginia and down into North Carolina. We are pretty much entirely different than you all in that we work outside of any school system. We're an independent media group. Inside [the brochure] you can see that there are different workshops--really a collective of different workshops and different media including video, video films, cable television, recordings. We have a film workshop which is by far the heaviest weight and photography and graphics.

We take ..... there is no limit you see, ... the ages are probably historically speaking from age 14 to probably 40. Most of the people fall in that age group. They are just dropping out of high school or just graduated from high school and have no alternatives. People have to leave the area or work in the coal mines. So a number of them avoid that like death itself and are trying to find alternatives before they leave. So there the ages are probably 17 to say 25, 30. But we're originally funded with a grant from OEO and the American Film Institute to set up a community film workshop. Nobody knew what it was but they had an idea that film could be used as an expressive media on a one-to-one basis with creative students as well as the product being used in the community to help organize that community.

Well, after three years, this is what we've come up with ..... But I guess the main thing to think about is the people who are in the workshop run it pretty much. They're involved on the basis of independent motivation. A student comes up to us with some desire to say something usually and has some notion .... or maybe doesn't have any notion but we have a notion that this project might allow him to say that. Then he is involved with the administration of the workshop as well as the fund-raising as well and the making of film.

Most of our people have been able to

come in and do a film on their own without any of this other harassment like thinking about where the money comes from. But very quickly after he's made his film he's responsible if he wishes to stay around to thinking about the future and his place in the workshop. Right now we have 16 full-time employees--it's grown from 2 or 1 to 16 and we're thinking--we just got a grant to do a cable television origination .... So anyway, we're an independent institution open to anyone who comes in and with no selective premises.

Everyone in that area is a minority as far as we're concerned because all of these institutions are substandard across the board. We're open to Appalachian young people and that's the whole region, I mean there is a very generous border from New York State down the Mississippi. It's independent economically from any institution. It's really a collection of grants and income from the film distribution which is the most honest and no-strings attached .... We do film contracts; we get grants. In fact in the back there is a paragraph on the economic structure if anybody is interested in it. We run on contributions. It's a tremendous hassle but it's sort of an honest one for us, because we're really involved in economic development for the future for young people in our area as well--not just the education. Because there are no jobs; there is no future for young people outside the coal mines and related industry. So we're trying to build community--an independent economic community as well as a place to live and exciting projects to do.

JOHNSON: Bill, do you enter any of your films in film festivals?

RICHARDSON: There is a thing on publicity back here [in the brochure]. They have entered film in the Museum of Modern Art. They won several awards recently. At Sinking Creek in Tennessee we won one award and there are four other awards in a University of Tennessee film festival down here, four out of six. That was a good festival there. Then there were a couple of others. No real major things. Oh the Yale Film Festival is one of the more prestigious ones. We won an award there. So the first time last spring we just put a whole bunch of them out and did quite well.

JOHNSON: You really ought to explore CINE [Council for International Non-Theatrical Events]. It seems to me that your films are so from the people that they are type that would appeal to CINE. CINE is a clearinghouse for all American-made films that are entered in the 60-some film festivals throughout the world. I've been on the CINE board now for three years and I've seen some awful films coming through there. A few of them have gotten an award, and they have been entered in festivals around the world.

COOPER: Our visual images project is sponsored and funded by an ESEA Title III grant and the reason I'm saying that is because I had an article in a recent magazine, Our Nation's Schools, and they failed to put that identifying mark on there. .... It is a ESEA Title III project and as far as we know filmmaking at the elementary level as a regular part of the program is kind of a first and we have lots of films we could send you.

RICHARDSON: One thing I should mention --the notion of starting from a very small thing and going organically to a group that has power to reach the people of our region. ..... A positive Appalachian consciousness and the power you need to do something about the problems of the area is our long range goal. And I think our projects right now in cable television are clearly the most exciting of all the options and we are starting into that full force. Every mountain community in the mountains is on cable, just every single one of them practically. We know so few that aren't on some kind of cable and many communities like Wise County, Appleton is 98% cable; every home is on the cable. And we're trying to deal with systems to establish a network in the region and develop programs.

So this social change is one of the important things, so when we attack things like strip mining and Buffalo Creek disaster where 130 people were washed downstream, things like that, that's the reason we decided to be independent. Of course, the coal industry dominates our area and it's

very easy to get under the sway and influence of the coal industry.

COOMBS: Now we've gotten to know each other and know a little about each other's projects. I've asked Harry if he would philosophize for us briefly, or give us a brief keynote remark.

JOHNSON: I'll give you a keynote remark, but I'll keep it short, as I intend to get involved with you on each of the issues as we go along. I think that what we are all about is improvement and change and one of the issues that we must deal with in our own way from day to day is the question of nature versus nuture. However, I think that as educators and as innovators we are familiar with this old tug of war and we still know very little about the state of the art in this broad field. We can read Christopher Jenks' new book [Inequality: A Reassessment of the Effects of Family and Schooling in America, Basic Books, New York, 1972], we can read his works and others and we can take the position of Kenneth Clark and William Brazziel at the University of Connecticut. But in the final analysis, I think our work is cut out for us.

We simply can't do anything about nature. We have the children, we have the youth, and we simply must do something about them. What the research can do for us is to give us information--information about what they have come up with. And we will have to use that information, like I hope all of us are using IQ scores--keeping within context and using this information as some kind of guidance. I think we know a great deal about what we must do with people and teaching in learning process--we know that children have learning styles--we know that minority children cannot learn from, or have not learned or progressed very much from the traditional type of methods we have used over the years.

So I would say that my premise is that we low key the research that is going on--nature versus nuture--and that we focus in on nuture and learn as much as we can and operate from a sound educational base as we approach developing instructional objectives and instructional strategies and selecting materials and evaluating performance.

Now there is one thing I noticed that is coming on the scene now--and you have too--is the question of accountability. We are going to hear more and more of accountability. But I think that is saying something to each one of us around this table, and that is, if you think that your program has been successful, then you are going to have to come up with some pretty hard data eventaully to support your success. Therefore, I think it is wise if all of us would get more involved with at least an action type of research that is going on.

Those of us who are down in the grassroots, we just don't have time, as you well know, to get involved as these book writers and these people who make their living through research and who have big research grants. Speaking of Jack Edling and that big bunch at Corvallis, Oregon, every time I've gone up there I have been amazed. The researchers are falling all over each other. We don't have time for that; we don't have the money for it. But we do have the expertise and we do have the time to do some action research as our projects develop. So my plea is that of all the good things you are doing, you really should develop some action research to support the success of what you say is success.

I notice we usually talk about two sources of material--one is commercially made material, and the other is locally produced material. But there is something of a third one which is growing more and more, and it is tragic that we have not shared it more, and that is the sharing of locally made material both on a local, regional and national level. In a recent U.S. Office of Education document evaluating various educational media institutes the question is asked, "Have you shared materials and results from your institutes with other institutes throughout the country?" And that is one of our weaknesses. We had just not shared. It just so happened that people at Boston University and I are friends so we had shared, because we borrowed from each other. But it is not done in a systematic manner. So philosophically here again I think that we need to think in terms of the best analyzing of the problems that we have, and shooting towards

the solution with a more systematic approach than we have used over the years.

The U.S. Office of Education, OEO, and the others have put a tremendous amount of money into these kinds of developments. But it is a shame, it's a shame on the government itself, that they haven't accumulated, that they haven't done more in terms of making these materials available throughout the nation. Now ERIC is doing a very fine job, we--my graduate students use ERIC all the time. I think that we need to get more of a distribution and sharing especially of the non-print materials and I think a nucleus group like this can get something going. So I'll stop at this point and we will take it up a little later.

COOMBS: This will sound something like a commercial, though it's not a commercial for ERIC. You did mention the people in Oregon and some of you may not be familiar with one project going up there which is called TAP--and it stood for Technical Application Projects--and it's still TAP, but the letters stand for something else now. Now this was to go out and try to make available precisely the third category of materials which Harry mentioned--the locally produced. Not just all materials, but locally-produced instructional systems and they did go at things with a national questionnaire. Some of you probably have been contacted. They did have a reduction in funds. They still are indexing however, still trying to let people know what else is available. They are doing less development. They are doing no publishing in the sense that they will make the things available from Oregon, but it is certainly now a clearinghouse. If any of you are interested I would urge you to get in touch. It's Box 1028, Corvallis, Oregon. And the other thing which Judy might fill in an address on is the National AV Center which should be trying to fill the last needs you mentioned. I don't know how adequately they are doing this, but the idea was that there should be one depository for all audiovisual materials produced with Federal money. [See "Addresses Requested at the Conference" in Appendix E.]

COOPER: Before we go on, I would like to have someone clearly state this morning what our purpose is--what each one of us is expected to do and why we are doing it. I keep getting glimmers of things, and I am sorry but from the communication and my visit and everything I am really kind of foggy and I would really like to know why we are here, how we relate to why we are here and what we are going to be doing specifically today.

COOMBS: This started as a publication project. We wanted to have case studies on outstanding practices in the country. We did go through State Departments, we went through our friends in various professional organizations, and we came up with a large list of what seemed to be relevent projects. Many of them were relevant. We screened on a number of bases such as we tried to be sure that we had projects from the central city, we tried to be sure that we had projects that could be described as rural, we tried not to duplicate so we would end up with two projects much the same to present at today's session. Then we ended up screening what looked interesting--what looked most interesting to us--and this is how we came up with our eight or so different projects. The publication package will contain case studies of your projects. This will be an ERIC publication.

Now I would like to ask how important local instructional development is in your case and how important you think it should be. The contrast I guess is the local development of materials versus buying and plugging in something.

VOICE: Now when you say instructional development, would you elaborate just a little, so we might have some input on exactly what we are talking about when we say instructional development in their respective areas? Does this mean, it certainly means to go beyond the development of materials, or does it?

COOMBS: I think the way people generally use the term, they are talking about instructional systems. I think I should at this point rather ask about materials and let's expand it later perhaps. Most of you

have projects which at least use materials and I know Ed for instance for the most part is using commercial materials. Is that correct?

HEISER: We use a lot of commercial materials. However, we fool around with them a lot because there is an abundance of them on the market, especially in the area of reading. However, some of it is a bunch of junk--and we do have companies that come out and we get a lot of stuff on a trial basis. Our reading labs that we had started--oh at least five years ago--we have finally gotten down to where we feel that we have materials that are doing the jobs for our kids. However, the teachers do make, I would say, probably 10% of their own materials. They still cannot find commercial materials that will do the job any better. Any similar experiences?

COOMBS: Maybe the materials just aren't this important in most of their projects.

COOPER: They are in mine, because I have to use the equipment. But when it comes to some of the things that are not pieces of equipment, we can make and produce better and we use our own films as examples of film studies which we don't need to keep buying. But I don't know what we could do without film machines, editors, viewers, etc. We have to depend on quite a bit of commercial equipment, but not wholeheartedly.

VOICE: But that is hardware.

DAVIS: In our operation the material things we have that you can hold in your hands are of course commercial. But we have found to be more effective, the input we put into that equipment has to be ours, mainly because I have not been able to find any place something that seems to fit the specific needs. So now we are involved in a tremendous effort of assessing what in the world we are and what our kids need, and it's unbelievable to me in my very small sphere how little information there is and how to go about assessing your children and their needs of your specific community.

Because as we heard from speaking around this table, we are also very different, and gosh, the most difficult thing I have is trying to fight off temptation to plug in the panaceas to see if there is an answer in Montana, New Mexico, or whatever. And of course there is none. At least we haven't been affected.

In California accountability is where it is, and we have to find ways to measure where we are and then constantly measure where we go and prove it. So it takes a lot of time and a lot of effort in terms of determining how to assess this kind of thing and consequently we have had a difficult time because most of our programs are home made and it is very difficult to test them. You can't test because they are not norm. So I am in trouble. So I've got to find some ways to develop some kinds of measurements for my home made materials.

RICHARDSON: Well, we don't have to do that very much. Our project does not have to evaluate all these details and needs and structures for evaluating success and things like that. Fortunately we were given two years of money and equipment to make movies with the young people, with almost no strings attached. It was really a free form of inventing experiences, you know. And they did do a kind of evaluation. What happened was they started projects all over the country and they came out completely different--people responding to their local needs.

But, I guess the thing that I have to emphasize and the thing I get excited about is that with young people you need something to do. You know, there has to be some action. There has to be some physical input and there's got to be immediacy to it and that's why we like videotape and filmmaking. It's physical and it's action and it's immediate and you have immediate success with it. You don't even have to think about it, all you have to think about is having something to say. You just decide what do I have to say that is important--maybe a stock car race or something-- then do it and get this stuff back. Then, I guess what happens is all the other things about learning what you were taught--in terms of your feedback, success, self-

respect, ability to see your environment and interpret it, developing a range of skills, mathematics skills--all these things come out from that physical action.

For us, we really had to just leap in and do these things, and of course we were making all of our own material. That is what I'm leading up to--we were making all of our stuff out of our own clay. Of course we used material just as a feedback, 'cause you need some outside input too, but it wasn't critical to us.

JOHNSON: I want to get right in here for this part which I think is crucial if we are thinking of writing up these case studies in any kind of understandable language. All right now, Bill has hit upon many elements, a number of elements of a systems approach to instruction. He may not know it, but he has. All right, now if we begin to analyze and break his comments down here, he even got to the kinds of people he had to deal with and the kinds of materials which deal with immediacy and action.

You made the statement that someone or a group, gave you the start of money or whatever to make films. Now that's where we must bring in needs assessment. Now someone must have made a needs assessment. Why films? Who made this needs assessment, who made this decision that that was the route to go. And I think if you were to think back you might get the answer to that and I think that's really what it's all about. We have to do more needs assessing as we go along and we do it by talk. We don't do it in the framework of the way it's recognized by doing it. Do you follow me?

RICHARDSON: I know historically where the idea of filmmaking and community development came from. Canadian Film Board did it for a year or two and we imported and tried it out. It was an active thing--no information--and I happened to believe in it and so I became a director of it and came to Kentucky with a pile of used equipment, my salary, rent for a storefront, film costs--that was about it. But we abandoned film immediately--I mean as the only answer. There was film and students were interested in videotape.

There was no preconception, there was no training program and in fact, from the beginning, we said we don't want to predict what the answer would be. We don't want to do that, because that is probably what you will end up with and it would be wrong.

JOHNSON: But did you have a set of objectives even though not written down. What did you see as your objectives as you got started--you and your young people?

RICHARDSON: Well, they were just very, very general--create an Appalachian consciousness at the highest level. The lowest was to turn on a few individual kids to expressing themselves. I guess the key we found as an expressive tool is having young people make it themselves. There is just such a tremendous trip that goes on there--an expressive trip, about making your own media and sharing it with your peers. Just like developing a language curriculum in Navajo English--having upper classmen helping to maybe develop that thing. Video is what I'm thinking of right off the bat--it's the cheapest thing--and feedback with groups--and then you develop more.

It's all learning, you don't need any professional false project. I'm sure that you'll agree, just making--the process of making--is such an intensive creativity. Then the feedback is too. It's just tremendous to see yourself on television and have your friends see you and be with what you are saying. Sitting down together and watching.

COOPER: Children keep coming back after school and want to see themselves.

HEISER: But he is right back to what you said, which I wholeheartedly agree with. It's not so much the technology or the media, but the person working with the project.

DAVIS: You see in the process of his program, he is doing a needs assessment. It's too bad somebody doesn't follow him around with a pencil and paper. Because when you get together with kids and they find out what turns them on, they tell you that, because they wanted to do it themselves.

There is an assessment there and it is taking place.

It would save me so much money, time and effort (money, I don't have, the other two I have got a lot of) if I could find some kind of solution. We're trying to find the characteristics of the type child I live with, even though it's a short span of time. If there is some expertise that would let me know some of these characteristics prior to that I wouldn't have to do an in-house assessment, because by the time I get done, he is gone. So I used to be, I am very humanistic in my approach, but I am beginning to see a very, very definite need for some kind of assessment of the operation.

To see where you want to go and why you want to go there--I think it is very real for the public to demand from me as an educator what I'm doing and why I'm doing it and prove it to them. I really do. Because for 20 years I've always told people it's good because I feel good about it. My teachers are happy. My children are all smiles--all these things are true, but that doesn't prove anything.

HEISER: The affective and humanistic approach to education is meaningful, but it is going to be gone, and I'm going to be dealing with specific kinds of objectives like getting 20 words right on Friday on a spelling test. That is going to take over because they are, so roughly speaking, easily made. But the important things in human beings are not easy to measure apparently. I have to find ways to justify--especially with Title I.

JOHNSON: We have to live with that now. We have to find methods to prove that what we are doing is provable, or we are going to lose the beauty of things that you are doing.

COOMBS: Ryan, you don't have to live with Governor Reagan, but what about the accountability in your own situation.

GRAYSON: When we sit down in our school districts, sometimes we almost get overwhelmed with needs, and they are so clearly apparent that it comes down to us more or less a matter of priority. Our accountability is in terms of priorities, and why we do it is a result of setting these priorities.

COOMBS: I get the impression that all of you think improving self-concept is very valuable. Perhaps this is where the action is, is that correct? What do you do when people come in and say, "Well, that may be all right for you to say, but this is all fluff." Isn't it much harder in other words to get figures, to get data, supporting the figures?

PROCTOR: But it can be done. Let me elaborate very briefly on that small contribution on self-concept. We start out the day with what we call ego groups and within that we have the start of a concept. And we have a team of teachers that works with this particular approach.

A youngster is selected initially arbitrarily because he is a human being, not for anything he has contingently done to earn it. He has other kinds of privileges during the day, but essentially he sits in the middle of a circle and turns around and faces other children and they really talk in a positive way about all the things they like about him. It starts out very superficial and eventually it moves to some in-depth kinds of things. So that gets to the broader area of self-concept, because self-concept is determined very greatly by virtue of what other people say about us and how we interpret what they say about us.

So the teacher writes down everything they say about this particular child and he carries a little card around with him, with a star on it. We also use some videotapes here, and at the end of the day he takes the card home and puts it on the refrigerator and goes into his bedroom and hopefully the parents will reinforce the same kind of thing.

Now the way we are measuring--the way we are trying to demonstrate accountability --is that we take kinds of samples during the lunch period of the number of positive and negative comments that other children say about the star on a given day. And we really find over a period of time that we will get a reduction in the number of negatime comments that are said in kinds of

informal situations.

COOMBS: How are you monitoring that without being big brotherly?

PROCTOR: Well, first of all let me say that we try to deal non-categorically. We have four teachers and three aides, so the aides typically monitor the lunch period anyway. They are there with some kinds of frequency charts that demonstrate the positive things that he is doing, and it is just an addition to what normally would go on.

COOPER: I've been working on this for three years and I find that it is very difficult in this area of the affective domain to find measuring devices. I have searched through several research organizations for whatever they had available at the elementary level--now I don't know about middle school and secondary--but they come back with very little.

On our own project we have tried games like Who Am I? And in these games the children within their film company assess the values and what-not of what they really feel about others and then we can spot this periodically to see if it changes. The person involved really never sees these so it doesn't do any harm to have them. Sometime we ask children to make what they really think they are and put them up. They may draw pictures and may add words and see if others in the group can guess who they are.

We have tried student check lists, we have had teacher reports and self-concept rating scales, pre- and post-tape recordings of hang-ups about school and to see if their attitudes change later. And it's always good to spot check it through the year because as self-concept vacillates it can vacillate from day to day, or it can just go on. But there are a lot of things you can do. You just have to think of them yourself and make them up. There are not very many things that you can purchase commercially that will absolutely fit your group, but we have tried personality tests and they haven't met or been adaptable to our particular children.

JOHNSON: Just to pursue this a little further--I think those of us--and I believe that accounts for most of us around this table--those of us who believe in the affective domain are much too apologetic about what we are doing. I think we look perhaps a little too hard at the criteria of the approach that the cognitive people are using in measurement. If we were to concentrate more on the case study type of thing, we would be much more effective in in spelling out our case for the affective.

Now one thing that the cognitive people don't say, and we have evidence is true, is that much of the success within the cognitive domain is on the account of the success that we have had in the affective. And we never hear that. Actually a quick little case study here--my kid came home two or three years ago with an assignment to memorize, to be able to recite the next morning, the Preamble to the Constitution. But evidently it was not very important to him, because he forgot the damn thing until the morning of the day he was supposed to have it. He came down early and said, "Daddy, some on, help me get the Preamble to the Constitution." I think he even mispronounced it as he talked about it. So I took up the Preamble and he was having his cereal and he was going to recite this and he stumbled. I said, "Wait a minute. What is this now? It's the Preamble to the Constitution. What is this Preamble?"

"Don't ask me what it is, got to memorize it, got to have it this morning."

So we went on and we talked about it, and I tried to give him in that short time a feeling about the Preamble, what the Preamble was all about. I said remember when we lived in Africa and called certain things to his attention. He appreciates living in the United States; you have only to get out of the United States to really love it. So we talked about it, and I think he developed something of a feeling for the Preamble. And he picked it up pretty well and finally told me a week later, "You should have heard me recite that thing in class. I did it from my heart you know."

DAVIS: What is typical of that, Harry, is the fact that there was no one there to measure and know what you had done with your youngster. But I believe we should bring

the learner into the decision-making as to where he is and whate he is going to do and whate he needs.

JOHNSON: The one thing I didn't say, but you said it for me, is that I thought the teacher should have done what I tried.

DAVIS: Parents come to me and all they want to know is why the kid can't read better. I'm not very dramatic or whatever it is that teachers and administrators have to become. I try to point out we need affective learning before we can teach a child to learn to read. But really in essence, and particularly again I go back to my own state, the only thing that it measured in that state is where they read last year and where are they reading this year. They don't care about anything that's happening in between. So I think one of the best things to find for my kids is a program where they are well aware of what they are. Now they are completely negative about themselves. . . .

I think it is very positive for the child to see who he really is. Then he becomes my message to the community. It's important to develop concepts about himself, as opposed to just going home and saying "I can read this word."

TIBBITTS: I think you really have a very simple measuring scale. It's zero and 1. There was nothing before. Now there are some materials and some programs for measuring what we have developed. But when we wrote up our proposals, we did some behavioral objectives and played the game. I'm not sure how in the world we will ever measure it, because in the first place, how do you find out what the kids don't know when they don't know anything to say?

How do you measure the kids when they don't have the language capabilities? How do you measure a Navajo student when he knows about math, but he can't count? I think ERIC's going to have to handle that. He just doesn't know anything about math--a few of them know how to count in their own language, but many don't really know how to count and they sure don't know how to in English.

JOHNSON: Now you are not laboring under the assumption that they didn't know anything when they came. No--they had a whole body of something when they came, and we have to rely on a person like Don [Mose] to help measure what they had when they came. Because they indeed had a body of information and they had attitudes and they had contents--they had a whole culture of something when they came. I think that there are those whom we've got to rely on to measure what they had when they came.

One thing I like about your program (and we have not used it in the ghetto area as much here in the United States--I saw it beautifully used in Africa) is that when the children come to our middle American concept classroom that they bring self-culture with them. In Africa these kids came with their own dialects and they could not speak English, but their dialects and their languages were not down-graded. It was the concept that it's another language. And that is evidently how you are treating it, by having a teacher's assistant with you.

But what has happened in the American ghetto is black-English has been a degrading thing--to be black to speak black English. And I grew up in my generation and learned that, and have a hard time dealing with it now. It should be accepted as a child's English and from there we take him over into standard English. And that is what you are doing which is very good. You are teaching him another language, not teaching him "the" language, but another language and that is where we have missed the boat in the ghetto and we have turned them off. I have seen first and second grade teachers with a classroom of little black ghetto kids turned completely off because they were not able to express themselves in their own black English.

PROCTOR: That movement I think would be extremely critical, because while you can verbalize an acceptance, when you start out to teach another language by virtue of doing that you are implying some value judgment there that the new one is more important than the older one.

VOICE: No. No, not necessarily.

MOSE: I think that as children grow older, they learn that they are going to negotiate the mainstream for jobs, especially for high school kids. They must learn to be bi-lingual, as I am.

Of course, I really believe that every kid that comes out of our schools is bi-lingual, he has to have enough standard English to get by in school, but that is not the language 87% of the people speak.

TIBBITTS: I guess what I was trying to say a few minutes ago, is not that the kids didn't know anything, but that I really don't have a way of measuring what they know, because the area is so vast. At our point right now what we are trying to do is get some materials together to teach them something in their own language and how we measure what they came from to where they go is another project.

TEN MINUTE BREAK

TIBBITTS: In the first year I think our project was real vague. In fact we didn't even know where they were going. They just said we ought to have some instructional materials to go along with our bi-lingual program and seeing as how the Office of Education offered us a little extra money, we would try it.

Well that first year we operated on a crisis basis. We worked with the teachers and they said, "My kids just don't understand how to do this. Can you help us with something?" And we would go back and would try to put something together. And by the time we got back to the teachers well, they would say, "We got over it some way. We are on something else now. Maybe next year." Then we thought rather than working on a crisis basis, we ought to try to operate on more of a goal--become more goal oriented--and that's why we wrote behavioral objectives.

So we got all our teachers together at the end of the first year and said, "O.K. you tell us some things you would like us to work on for you in the next year." So they wrote them down and we wrote them up as goals and also wrote some behavioral objectives to try and do some measurements. As I said earlier it's really kind of hard, because when the students come to us, like in math, for instance, we wrote some behavioral objectives--"The students would know the place value and be able to manipulate the zero." I think that was the behavioral objective, but we didn't have any way of measuring it, because all the numbers they knew were in Navajo and you really don't do mathematics in our way of thinking in Navajo.

So what we measured--we were measuring two different things--we are measuring the way they count sheep and the way we do modern math, which isn't the same thing. So we have some behavioral objectives but we bit off a far bigger chunk than we could chew the first year. So the next year we used our same behavioral objectives again--we were trying to finish them up!

You mentioned dissemination. What happened to us last year is that the Office of Education found out that we were trying to do something. So every bi-lingual project that was funded they required that we come and do training. Man, we were all over the reservation last year trying to tell them some of the things we knew, and what we were doing and helping them get oriented.

COOMBS: Just on the Navajo reservation? But that's a big place.

TIBBITTS: Yes, I'll say, just because we were the only ones who had done anything on it. So this did sort of bog us down in our project--we did do an awful lot of traveling workshops.

COOMBS: Did you get more funding because of that?

TIBBITTS: Well, they were required to have money in their own funds for us to come and do the training so when we went they paid us for the traveling, the time and this kind of thing. So actually we didn't get more funding for our project but it did take time off of our end. So that's the heavy price of success. That's it.

This year, we are trying to stay home, and here we are. We are trying to stay home and make something happen. I think we will be able to finish it up. We are working--we just got the fifth film that Don

was talking about off the computer a few days ago and people back there in the office are working on the sound track now. When we complete our sequence on that I think we will be able to do some evaluating, but the hard thing is to measure where we started on it. But it looks good in a proposal and we could probably save some things in our project based on behavioral objectives. I am not sure they are really realistic.

COOMBS: Ed, you have a long list of goals. Are those behavioral objectives for the most part?

HEISER: Right. I think along the lines of behavioral objectives we kind of go along with USOE's request for this type of thing, but we disagree violently again with judging our program strictly by a pre- and post-test. That is, we feel there are so many more things we do that are not measured. What we are doing is forcing the teachers to be more and more aware of changes of attitude, and when it comes time for evaluation, then we write up what we call success stories. But actually what it is is a modified case study on various kids. And we feel that there are a lot of things going on that can't be measured, but we can get some evidence there. For example, we ran a summer school reading and math program and if we were financed on performance objectives, on the accomplishments of our performance objectives, it would have been real pretty. But we did very well--I would say in ten cases we had some attitudinal changes where we could get on to a one to one relationship. These are the things that we are not being given credit for, and all those who are criticizing the spending of money and so forth are not taking this into account.

We even go as far as to put librarians on the trail of kids who check out books--this type of thing--to see if there is a change of attitude. It's somewhat successful, but we are trying, trying to find some answers. I know that maybe we aren't going to see a change directly on the part of the student, but maybe we will have an indirect effect just because we are calling the teacher's attention to what we are looking for.

Again, I don't think we can re-emphasize enough what you mentioned a while ago. I think that the teacher is so important and in Title I programs, the way they have been funded from year to year and not like in Montana, we don't know until maybe the 1st of July whether we are going to get the money and so forth. I think of staff problems. Up to the time we had a surplus of teachers, we were picking up teachers as we could. Now we have teachers that are staying on from year to year and this has really made a difference, I think, in our program. I think it is so important to have the right persons--I can't emphasize that enough.

GRAYSON: Let me throw out something. I guess we are now in, as far as evaluation is concerned. We go through the regular filling out of forms and this sort of thing. But with our children, disadvantaged children--I don't think this gives us the kind of data we need to make our own personal decisions. So we try to look at ourselves as a totality--children, teachers, curriculum, this sort of thing. Approaching the teachers in this way as a result of what we are doing. What is happening to you as a person in dealing with disadvantaged children? What's happening in your relationship, what's happening as a result of the introduction of educational television into our curriculum? Is it an outside force coming in?--------- What's happening to you as a teacher? What's happening to the children in your classroom as a result?

For instance our teachers are becoming very conscious of this sort of thing. As an example, because of Sesame Street. What is this doing to you as a teacher? It's going to have to do something to you as a person, and as a teacher in your relationship and in your method. Because if we don't, we are going to turn children further, further off, once they have had this kind of exposure.

PROCTOR: Of course, I still think that those things can be inferred from connotative measures. Bill and I were talking about it earlier. It would be nice if you

had this structure situation where you had this mechanistic teacher who essentially had the same objectives trying to teach the same kind of things that the more humanistic teacher was trying to teach--and seeing in fact if you did find [differences]. Now maybe you won't. I have seen some teachers [who are] contingency oriented and, my God, the results there are unbelievable. Even the number of negative comments I don't feel comfortable with.

DAVIS: Doesn't she reward you?

PROCTOR: Just intuitively I feel that I have got some teachers that are superior and I'm not so sure, I think it would come out that way, but it doesn't. It doesn't make sense to me, I don't know why it doesn't--it's just kind of contrary to everything I believe in.

COOPER: I think these objectives show you where you are going, but they don't always say what you are going to do. I think we need them in order to satisfy money, general funds, because they require it. But I think we have to find ways around these objectives and being so tightly accountable in areas of affective domain. I think that most of those objectives are stated that way so you'll know that you are not just floundering.

I know the first year of most federal projects are kind of hectic. I know from my own experience this is true, and it's kind of nice to have something set down whether it's going to work or not, because then you can ultimately change it. It's kind of nice to have something down there and say, "This is where I want to go," whether you get there or not. So they do serve their purpose. But many of them are mundane and sort of insignificant, and I think you have to rise above that too.

COOMBS: But you have to learn to play the game.

COOPER: In playing the game actually, I think for people who are novices or are not sure where they are going--whenever you are doing something exciting and vigorous, it's all hectic--it's not all cut and dried. There's a lot of excitement and a lot of confusion too, so if every once and awhile I have something to refer back to--whether you like it or not, whether it says what you want it to say--you can tailor it, to make it do what you want it to do. You have to learn this--he says to beat the game, but I think it was set up for a reason.

PROCTOR: You've seen our . . .studies?

COOPER: Yes, I have.

PROCTOR: Our objectives are things like reduction of absenteism, reduction eventually of the drop-out rate, increasing basic skills.

JOHNSON: What we are doing I don't actually know how to measure. I guess before the day is over you are going to say, "Harry Johnson--every point he makes has a case study." But by and large; every one of you around this table is dealing with projects. You are innovative people, and you have sought out the kinds of people that you want to work with you.

Now I teach every year at least two graduate courses for the University of Virginia to teachers who are out there, and I am constantly amazed at the ignorance of teachers, at the way they are going and why. Now, let me try to explain what I am talking about. Now there are many concomitant kinds of results that we get when we even demand a teacher give some thought to why she's doing what she's doing. My daughter came home last year with some assignments in English, and she made "D" the first six weeks. She made "F" the second six. And when I saw her teacher it was almost at the end of the third six weeks in English. And my daughter is ahead of most of the youngsters in her class. I mean, she will curl up in bed with Gone With the Wind a second time on the weekend. She's articulate, she's really good in all of what I think would be objectives if I were her teacher.

And when I saw the teacher, do you know what she told me? She told me that Lynn refused to read, give reports, and respond to Silas Marner. Right on! You know my first reaction was, "Who really needs Silas Marner?" But what I was trying to get at was, what were her objectives in teaching Silas Marner? And that teacher couldn't

tell me one. And if she could have told me one--if she could have recited one objective, I would have been able to recommend to her some alternatives. I don't want to throw Silas Marner out of the curriculum. All I want is that children have the opportunity to select, to choose. If she could have told me for an example, "Oh we are trying to develop an appreciation for writers of that period," right then I would have said that there are other writers of that period.

So I am saying that there is a lot of hue and cry about behavioral objectives and objectives themselves, but I am finding that as I teach graduate students who are teachers, many of them who have been out there in the field for a long time have not the slightest idea of why they are doing what they are doing, and that is what is beginning to turn children off. I found out that she did not have to teach Silas Marner. It was easier then, because it was in the text book, and it was much easier to teach Silas Marner and demand that all 30 children learn, read and respond to tests in that area.

I don't care if you call them behavioral objectives, or goals, or whatever. If a teacher is put in a position that she has to give some thought to what she is doing or why she is doing it, then that will naturally lead her to design an educational environment wherein children have alternatives.

VOICE: The children want to know where they are going to. And I find that teachers don't like to write objectives.

COOMBS: Is there enough help given them? Is information available to teachers?

JOHNSON: We have had workshops all over this nation on behavioral objectives, writing objectives. In fact, we're tired of them. They are really tired of these workshops.

COOPER: My husband just started teaching. In the last five years he had never been a teacher. He decided he wanted to change profession. He feels more competent as a teacher. I shouldn't tell this, but he does. You know, we all have these days when we teach off the cuff, if there is a teacher around here I guess you know that. But he feels very uncomfortable when he has not actually stated for himself where he wants to go, stated his objectives. This has me very well aware of how important this is. Now I have had under me quite a few student teachers in art and the utter confusion--utter confusion and chaos--comes when they don't know what they want to do for short and long range plans.

HEISER: Are you really saying then that the colleges are really getting through to the people.

COOPER: I don't know. I have had some students who seem to be with it and some who don't. Now I think it may depend upon the teacher again. I don't say that objectives have to be behavioral. But I think you have to have some aim, some goals for teaching.

PROCTOR: Those of us who are involved in federal projects go willingly to reap the benefits. But I suspect that it might be very unusual for the principal of an elementary school--I have the feeling that most principals probably don't share with their staff various objectives, and staff members don't share with their children objectives. And therefore the output is reduced, and you get problems similar to the kind of thing you described. I get the feeling that though the input has been significant in that area, it needs to be generalized more for the larger body of people who are not necessarily directly involved in federal projects.

RICHARDSON: There are a couple of things going on here, it seems to me. One is writing objectives for federal guidelines--I guest that is what's called playing the game and getting the money--and the other is writing out objectives for what you really want to do. Is that true?

DAVIS: A tremendous point. Elementary principals that I know--they don't share with staff, nor do staff with children, nor superintendents with principals. It's very threatening to the person, whether it be

teacher, principal or whatever.

This just happened this year, and I just received notice from the superintendant's office during the summer that I was going to have some objectives for my building prior to September 1. And that's real neat, 'cause my teachers are gone and I don't go anyplace without them. It's just ridiculous that you are going to tell anybody where that school is going until the staff tells me where I'm going--because there are the ones who make it happen.

So I got out a letter and I developed some very general kinds of statements about what I thought and mailed it to these people, my people, and they came back and said, "You mean you are asking me to do these things?" They couldn't believe that I would share what I was going to do in terms of what they were going to do to make it happen. Consequently it just turned the ball game around. . .

Then we can start moving ahead and also using the systems approach that is developed by a lot of people I guess. But we have one which has built into the model the allowability of changing your mind and re-negotiating. It doesn't leave an open end to this, but it does if you build into it the fact that you come in and say, "Hey I've changed my mind." The child can say it and the teacher can say it.

COOMBS: So you've been doing a program, but when you have been writing a grant proposal, you can't utilize that feature.

HEISER: I think you have a copy of ours, and it's in there if you look into evaluation. You need to re-negotiate. If you don't, you have a kid or teacher going someplace that neither one of you wants to be.

PROCTOR; Which is good, rather than waiting until the end and saying this didn't work out. I think there is some merit into communicating with whoever is in charge of granting the proposal and saying, "Look, it's not working. We're changing directions or we are modifying it."

JOHNSON: Of course when the child or teacher says I've changed my mind, then I think within federal contracting, you must have some evidence there of why they changed their minds. That's number one, and second I think the systematic approach does provide for this type of flexibility--this recycling that gives opportunities for change of mind--or even assessing the cause of failure at a given point and then recycling to another alternative. You've got to have changes constantly. All along the way you have to have changes.

COOMBS: Could we focus just a minute on possible use of technology in this evaluation? I think of feedback on teacher performance, interaction analysis, microteaching, simulation, gaming, and there are some other possibilities. Are any of you into that in your projects?

PROCTOR: Well, we are using, as I mentioned earlier, videotape. Is that true microteaching? We are fortunate in having one demonstration class at the University of Delaware that has an observation deck--although the quality you wouldn't be happy with in terms of the filming of the videotape through the mirror. At least it gets it away from the teacher. She is not necessarily aware at that time that she is being filmed. We find some real advantage in terms of filming it that way and playing it back, and she almost critiques herself.

COOPER: My effective thing is to use the tape recorder--just to tape record what's happening and the parts the voice plays, the inflection on the voice and the expression. If you play the tape recorder and then play it back it's fascinating to see things about yourself even that you hadn't picked up.

COOMBS: I noticed two or three documents in the ERIC system lately that suggest just the audio tape does give you about as much or as many of the benefits you get from a much more expensive videotape.

JOHNSON: On the other hand we have gotten a lot of results on non-verbal communication from the videotape--which is difficult to handle with audiotape. Right. To say the least.

PROCTOR: I think that is crucial too.

Participants in the Media and Disadvantaged Conference
December 3 and 4, 1972, New Orleans

Special Consultant Dr. Harry A. Johnson

Ryan C. Grayson
Rolling Fork, Mississippi

William Richardson
Whitesburg, Kentucky

Muriel Cooper
Wilmington, Delaware

C. B. (Bud) Davis
Azusa, California

Edward A. Heiser
Billings, Montana

Kent Tibbitts
Blanding, Utah

Don Mose
Blanding, Utah

W. A. (Will) Proctor
Newark, Delaware

The Media and Disadvantaged Project
of the
ERIC Clearinghouse on Media and Technology
Stanford Center for Research and Development in Teaching
Stanford University
Stanford, California 94305

It is. We had to tell one boy why was going out to do student teaching about a habit. He pulled out his mirror and said "My gosh. Is that one of my habits?" He really never realized before that it was a habit he had when he was slightly anxious, a bit nervous, or on the spot--that he did pull at his ear and other tests have shown that children are annoyed by those habits.

COOMBS: That's a Lyndon Johnson syndrone, isn't it? (Laughter)

JOHNSON: Dr. Romaine Brown is the head of the Special Education Department at our college [Virginia State], and she makes tremendous use of videotape out in the schools with her students in special education and their children. She is getting terrific results.

COOPER: What do you think of role playing--having children role play? I've had children role play their teachers and it's amazing how accurate they are.

JOHNSON: You know that can be very effective if a teacher knows how to use it. I think it's tremendous. I don't know how many of you have seen this film--it skips my mind right now what the title is--but if I describe it you might know it. The role thing is really involved, in which a teacher tries to teach a group of all white youngsters what prejudice is like--what it's like to be on the other side--how you would feel if you were a minority person and you were put in a certain category.

And the use of brown collars, just a little piece of something around the neck. The kids didn't know they were being photographed. Those with brown collars were a certain type of children, not any special type, but they were not majority. When they lined up to go out for lunch or whatever, the brown collar kids had to go last.

And the teacher and the children found certain things that they must be critical of with those wearing the brown collar. One left his eyeglasses at home or something, I can't recall what it is, but he was criticized. But if he didn't wear that brown collar, you might not have thought of those glasses this morning. Finally, at the end, one little kid got so emotional about it, he took off that collar and said he didn't want to play that game anymore.

COOPER: I have children who would take the role of the teacher in the classroom, and it's unbelievable when you show the teacher or tell the teacher how this is. I think this helps to change teachers' attitudes when they see how the children have reflected or picked up their attitudes.

JOHNSON: How many of you have used simulation? I don't see too much of that.

PROCTOR: Tell us what it is and maybe we have used it. We use a lot of role playing with videotapes again in our behavior center. For example, if a youngster is having some attending problems at the mastery center where he is working on skills, and the teacher is perceptive enough to pick it up before it becomes and acting-out problem or a disciplinary problem, she simply moves him to the behavior center--we do a lot of role playing on videotapes--played back immediately in terms of the positive behavior.

JOHNSON: Well, role playing is one of the components of the simulation exercise. If I may use an example I think there are principals' workshops that are built on simulation exercise. We have a sequence of the Teacher and Technology film series put out by Ohio State University that has an excellent sequence in there on simulation training of principals. It's simply a realistic, real life situation. The military has had tremendous success with it.

It's a real life situation that you must put yourself into, and you play a role as others play roles and you have all the ingredients and elements that are necessary for the solution. For example, if it's the principals' workshop, the school system is located in Michigan. It has 30,000 children, and you have a background on what parents do for a living, etc. And you have day-to-day problems. A child will come in and be abrupt to the principal because he was cursing in his classroom. To see those principals really act out that simulation exercise is most rewarding.

As a military officer--I did training out at Fort Benjamin Harrison, we used to do it there every summer--we used simulation training. I'll never forget the day I was in the cage with two non-commissioned officers, and I left one of the non-commissioned officers in the cage, because another officer had come by and asked me if I wanted to go with him to an Italian restaurant. It was already 5 after 12 and we had to be back at 1 o'clock, so I left the cage and told the fellow to lock up when he left--and when I returned at 1 o'clock and opened the cage and went in to count my money a good bit of it was gone.

And believe me, that was play money, but I caught hell about that thing. I was called all the way up to the general to explain why I left the cage, until finally I said to myself, "What the heck, this is really all play money." But what I'm saying is that simulation is so real that one gets involved with it and you almost say it is a real life situation.

I find that teachers who have been in the military can do really, really good simulation exercises. If you don't know simulation and if you know a good officer who has taught in the military, if you could get him to do a demonstration of a good simulation exercise, it would be well worth taking a look at.

COOMBS: Without knocking the military, some people outside of the military too.

COOPER: Sounds like the way some of the kids behave when the teacher leaves the room. And that is what I have done--you really get some real lively simulation.

COOMBS: I think we have talked for a time very productively on evaluation, accountability and measures. We might ask just in closing if anybody has a real wild measure they would like to propose as being innovative or creative. There's a nice book that some of us are very fond of called Unobtrusive Measures by Eugene Webb. He's a psychologist and wrote the book with three friends. He said he wrote this book because he couldn't get it published anywhere in a journal, because it's too much fun. It's really a fun thing to read.

He said anybody can publish anything in a book, and this is true. And there are good points and bad points to that.

I think you have heard some of the examples of "Unobtrusive Measures"--the idea is that if you are not obtrusive in making the measurement,you don't have a reactive measurement. One of the most reactive measurements of all is to ask somebody how they feel about something. For example, "What magazines do you read?" Ten years ago somebody did this as a sample and found out that 10 million people in the country read Harper's and something like 50,000 when they generalized to the whole population, read Confidential Magazine, which passed to its rightful death long ago. But obviously the ratios are just reversed.

Now the unobtrusive approach to this would have been to look in trash cans or somehow look at records and find out really what the subscribers are. Gene Webb has got a lot of nice things, such as finding out what the popular exhibits are in museums the easy way (it's a children's museum--this helps). The easy, quick way was to look at nose smudges on the glass in front of the exhibits. The nice thing about this was not only the more nose smudges, the more popular, but they had a very easy time of age rating the exhibits. The higher off the floor, the higher the age! He has a lot of examples like this. The book is available in paperback for about $2.95 and is called Unobtrusive Measures.

After a while reading the book you think this is just too cute. It just piles up, you know. If you did nothing but unobtrusive measures, I think you would overwhelm people by too much whipped cream. But there is a beautiful thing about it.

JOHNSON: I would like to ask you if you have had any experience with radio. What your position is on the use of radio? I suppose the reason I'm asking this is that the Nixon administration is going to try to emphasize in the next four years some utilization of radio, and they may be funding some projects. . . . .

VOICE: Good idea.

RICHARDSON: We have found that radio is

probably the most catalytic media. First of all, this is in spite of the fact that every place is wired for cable TV. Well, they don't do any local productions. It's all wired, but all they have is ABC, CBS, NBC. Newspapers are weekly, so they are not quite a media. Newspapers are very strong. They are local too. But the radios get right on it, every minute of the day.

We just had a thing recently where they there had been a lot of people involved in community planning. How can you get the community together to respond? Community organizing is what it was popularly known as, and it has lost face in lots of places. But anyway, recently the Federal Government came to our county and said we are going to do a plan here in this county. You have to have a county plan in order to get Federal funds, right? You have to have an organized county plan. So this little group invited this planner to come in from outside somewhere, and he snuck around and did unobtrusive measuring and stuff.

They went out and put this proposal together for a community plan. It was full of things like we need to have organized zoning in this county, and we need to get a water system in the valleys and pull these people out of the mountains and down by the road where we can serve them. Well, two of those little paragraphs in that 500-page report were on radio all day long. One guy had picked that up and formed the county committee. And within days, he had every poor person, people you had never seen except on the third of the month, here in town. And they had massive meetings.

They were organized overnight through radio, and it was adult education, that's what it really was. Media organization brought them together. And those people within three weeks had not only voted down the planning proposal, but they had dissolved the planning commission! Because it had clearly said that we have to pull these people out of their homes and displace them and put them down on the road and usurp them.

They didn't want any part of this. But radio is very, very powerful stuff.

DAVIS: In my building I happen to have a PA system that is there for me to call rooms, until it broke.

VOICE: You think it just broke?

DAVIS: Teachers were asking kids to put on tape directions to their house. Then they would play them back without any visual direction. They had to be very articulate. We used that. And then they came to the office, and there is a little mike that you can hold and walk around the corner someplace, and they did current events. A sixth grade class talked about something they had read in the paper, and it's really fantastic, because all we got was "uh--uh." They couldn't point to the thing, or make any kind of descriptive message with their bodies or hands. We try to get them to verbalize. In radio as opposed to television, you've got to say it or it doesn't happen.

TIBBITTS: Along the lines of radio, we went to the local radio station and made a deal with them. We would do their tags and station breaks in Navajo for free, if they would give us two hours of radio time for a country and western program. And then we could fire job information and little goodies about the Labor Department at will between the records. It's a community of 1000 people, and then this vast reservation of 120,000 people. It wasn't any time at all before we were getting 30 or 40 cards a day. So here I am playing all the Merle Haggard goodies. It was just wildly effective. In fact, we quit it because the radio station got too hungry. They had so many requests from businessmen for Navajo ads and stuff like that, we hardly had time for the Labor Department. So we had to unfold on it.

VOICE: I would be interested in doing some radio programs. -- Why don't you fill me in on it? (Laughter)

TIBBITTS: Less than 30% of our students have electricity in their homes, yet almost 100% have radios. Everybody, all Navajo people listen to the radio.

COOMBS: So a $5.00 transistor radio could really make a tremendous difference.

TIBBITTS: It would be a real good

communication thing for a project like ours. Our high school is going to try and work on that a little bit this year. They are going to try and do a radio program featuring high school news and this kind of thing. But I think it could have a broader application. But once again it has to do with resources and personnel.

JOHNSON: Radio is considered essential in developing countries, and many of our areas resemble developing countries, and it is the one that is most closely guarded. I discovered that at a UNESCO conference in Paris. I was representing the country where I was at that time--Sierra Leone. All of the African countries were brought together for this conference. they were supposed to send their information officer and their audiovisual or resource educational officer in the country, and Sierra Leone did not have one at that time. We were training several back in the States here, but our Ambassador gave me the government permission to go with the information officer.

I was absolutely amazed at how closely guarded radio was, because it's the one instrument that "coup" directors try to get to first when a "coup" is about to happen. The whole business of radio was so terribly important that I was just amazed at the importance and wondered why in the United States we haven't made more effective use of radio. Then just a few weeks ago I heard there will be some funds one way or the other.

COOMBS: I think there is more programming than ever before. It's been on a very gradual increase, but there has been no notice taken of it. No people feel more neglected than the educational radio people. It's been increasing, but no one has been noticing.

BREAK

COOMBS: We would be interested in where you got information to use in your own specific projects. Now some people have to think back a long way. Did anybody get any information from anywhere else to help them out?

COOPER: Well, VEIN is also a research institution. The area of self concept, as far as evaluation goes is difficult, so I contacted them. I'm sorry it wasn't ERIC, but it was VEIN [Vocational Education Information Network].

You can call them up, and on 24 hours notice they will research for you on any given topic and send it to you. I think our local district pays the tab. They will give you these little microfiche too, so you can use them.

COOMBS: Do they have ED numbers on them? Yes? Well, that's ERIC!! What we are demonstrating is our lack of national public relations or promotions.

COOPER: Well, I didn't know it was ERIC. Anyway, I thought it was great. They gave me a lot. I did think it was great, that they could give you information on very short notice, just on the strength of a telephone call. Unfortunately, there is just not very much available in the area of self-concept measuring devices at the elementary school level. But I thought they gave me what they had.

COOMBS: Any application of the question to your project, Kent.

TIBBITTS: Well, the project was written when I came into it. We do quite a bit of exchanging ideas with the Navajo projects. But not so much on a formal basis--site visits and getting together and talking. Probably that is the main source of our information--what other groups are doing in education. It's an informal exchange.

Just recently we were in Albuquerque at a meeting in which they discussed some things they were doing in the formal teaching of reading and writing of Navajo. ERIC has brought together quite a bit of this information. The Navajo Reading Study at the University of New Mexico made an index of the frequency of
word use of Navajo children. Through a series of interviews of a large number of children, they've written how often Navajo children say certain words. This gives us a dictionary now that is very helpful to us when we are translating a tape. And when these people don't know what word to use,

we can go to this ERIC publication and say, "Well, most six-year-olds don't know this word." Bus is a good example. That is not the Navajo word for bus, but that is the word that all six-year-olds use. We would probably use that word in a tape and be able to defend it from the ERIC dictionary. You know it's not pure Navajo, but that's the word that Navajo kids mostly use.

COOMBS: Let me expand the question just a little bit--do you try to provide continuing information service to the people in your programs?

PROCTOR: Well, I'm still trying to react to the first question, now what is the second one? (Laughter)

In answer to the first one, the elementary program or the diagnostic impact centers are pretty much developed through five summers of meetings and a lot of hard work. And at our study center we did utilize VEIN and also some follow-up there with site visits to the Pennsylvania Advancement School and a project down in North Carolina. . . . . I guess in terms of the second part of your question, the answer would probably be no.

COOMBS: You see, we are prejudiced. We feel that people don't use information services. And we have to accept that to a great extent this is the fault of the information services. Otherwise, we are in a situation like a General Motors car dealer, who says, "Gee, people don't use Chevrolet enough. What is the matter with those people?" And that is a rather self-defeating approach. So we feel that the burden should be to a great extent on the information services.

VOICE: I don't think people know it is available.

COOMBS: All right. But can you imagine somebody that sells Chevrolets not trying to do a good job of letting people know there are Chevrolets, and they are competitive and they are useful. So we feel that we need to do a job there. But it is interesting to us to find out that in some cases the word does get out and you use the system. I don't think it made any difference to you whether it was called VEIN or ERIC. . . .

PROCTOR: What you are saying is that initially we have some assistance from VEIN in terms of similar types of projects. Let's say we are in our first year. But after operating for a year, we could describe to VEIN where we are at this time and could you give us some insight in terms of other projects that have been involved in a similar way. Is that what you are talking about in terms of continuous effect?

COOMBS: What I am getting at, is what would you really like in your heart, even though it may not be there? What would you find useful?

COOPER: Updated information that would help you relate it to your problem so you could keep moving ahead or at least know what is available.

COOMBS: Then there are two places for our information. One, I guess, would be basically research and the other would be information from parallel projects. This second item hasn't been done.

DAVIS: You know what we were talking about at lunch time. The materials that I can get from the journals just aren't really too relevant to me. What I would like to do is get small isolated kinds of incidents that are going on around the country. Of course, I don't know how to get that out of that place and to your bank. Its a tremendous project for you to even think about doing. Most of them, myself included don't want to write something up, formalize it and get it into a bank. That would be tremendously valuable.

YARBOROUGH: I spend a lot of my time screening stuff that comes in. And I am always so pleased when I find something concrete that has been done by a teacher, principal or sombody in the field, rather than these think pieces.

I often feel that there is a tremendous amount of research on a theoretical level and not too much of how did that ever get translated into action. And of course, it's hard because not many of you are writers. But those of you who have had some training, hopefully will find a few

minutes. We don't have to have hard data. ERIC can easily accept six pages of typewritten double space. . . .

COOMBS: Did any of you others find some specific projects that were really close to what you are doing? What happened when you found something that was close? Were you able to get in touch or get additional help or did just the proposal itself help?

PROCTOR: We did both. We had the proposal itself as well as an on-site visit. We simply followed up on the Pennsylvania Advancement School which happened to be in Philadelphia. I understand it even began in North Carolina, and the city of Philadelphia went down and stole the whole faculty. Kind of fascinating. But it was a very similar program, and we were able to utilize that rather effectively in building our own. It was quite different, but in terms of leasing the facility and drawing the youngsters away from the Public School buildings there was at least that similarity.

COOMBS: Do any of you feel that you are a little too much of a demonstration project yourself sometimes?

COOPER: I think the kids love it--they love it. It is great for the morale. They think they are doing something of great importance, and those kids give more interest to the program. I haven't found it annoying. I haven't been swamped.

PROCTOR: I would say just once we had 80 people visiting. Parents are always in anyhow. I think it is fantastic support for the faculty. It is a great morale builder, especially when you are dealing with youngsters. This more than compensates for the interruptions.

And people will ask you questions that force you to clarify your own thinking. And they raise points that you might have taken for granted.

COOPER: May I ask you a question? I don't know if it's related or not. This conference concerns itself mainly with media and technology. I wonder where we would find a place--where would you put human resource in that? When we talked this morning, we talked about teachers, and I felt that teachers were of great importance--that teachers with certain skills were dealing with the kind of children we are talking about. And I don't see that it falls in the category necessarily of media or technology. And I think that media and technology are tools, of course, to advance us in our cause towards improvement. And if this is true, where do we put it?

JOHNSON: I spent the last few years trying to change the stereotype that audio-visual has--the term has been establishd over the years. And over the years it has been something separate, something apart from, and not an integral part of, whatever we are doing. For example a teacher would use a film, if the film were available or if she could get the projector.

Now there are those of us who are really very much involved with more systematic approaches to instruction. We are trying not to pull media and technology out of the ball of wax. We want it very much in there and rarely do we speak of it separately. The Instructional Development Institutes are excellent examples. Teachers think, "Let's get in on this audio-visual thing." Then when they find out that it's not audio-visual at all--it's not educational media at all in terms of their past experiences--then they begin to look at the entire systems approach to instruction.

Now getting to your question. It seems to me that a teacher with media and media alone is a part of the systems concept. They cannot be separated. For example, if we talk about media as being a film, then we can't talk about it in isolation because it can be a [good] film, or it can be poorly used. That is, we have one teacher with 30 - 35 youngsters and a film, and it still can be very ineffective. So now we are talking about the human resources; we are talking about strategies; we are talking about the kind of teacher, strategies of instruction, and individualized and small group instruction. When you say which materials or which media have you found most effective? Nobody can answer that question in of itself--in isolation.

What we really mean is, what situation has been most effective? And that situation involves a teacher, a good teacher; it involves an instructional strategy and maybe a take-home cassette program, or maybe TV individualized, or maybe any number of things. So you don't find "a media" most effective. You find a situation, a combination that is most effective of all these things put together.

So the human resource--the teacher or the parent or whatever--the human resource is in there and it is one of the components that makes the successful situation, or the successful group. No one media does it, nor no one combination of media. It is a combination of how we use it, the people who use it, the time we use it, the strategy we use with it and the whole thing.

Now, I know the problem. I know very well the problem here. And that is the asinine way the U.S. Office of Education and other people write up things. That is one of the big problems here in special education: "I am in media. I don't have anything to do with special education. Teacher corps--well you know that has nothing to do with special education. The teacher corps is over here." It is all so compartmentalized. If you've been to any of these U.S. Office of Education meetings or the Defense Department, they have programs--and they are all tubular shape. You go right down the center. But you don't get at media and the disadvantaged; that's just one little component. You get at what are the new ideas, how are you putting them into effect, who are the people you are using, the whole thing, and media almost sneaks in the back door.

COOPER: I was just wondering if this aspect [the teacher] would be included.

PROCTOR: You are almost saying that the teacher would be media in herself. Is that what you are saying?

VOICE: It's a resource and the human resources are the greatest resources we have.

VOICES: Right.

VOICE: But I think when we talk about media we always throw in the term technology, and then immediately divorce the humanistic aspects.

COOPER: That is what I am getting at, and I don't see it reflected necessarily in this.

COOMBS: I guess one question is whether there is any value in sometimes considering technology and media apart from the teacher. But there is no question here today. We have all agreed there is a lot of value in considering them together. I think maybe your question arises because we weren't quite ambitious enough to look at that particular big picture.

YARBOROUGH: Could we broaden out what you say to kind of a bigger question? Obviously everybody was called here because of some advantageous way he used media. What made you choose the media you chose? What made you incorporate that into your program? Obviously one really good teacher with a small group of children can do wonders. I don't think anybody denies that. But somehow you must have had a self-need for more, or you wouldn't have incorporated media into the program you have. What made you choose that?

JOHNSON: May I come back at that? Very often we don't choose media. The establishment chooses the media; the strategy chooses the media. We keep talking about the teacher, and the teacher is very important. However there are other human resources, and too often we ignore the human resources of peer groups. It is amazing how much children learn from each other, and how much respect they have for each other.

Let's say in one of your programs, you are dealing with an individual problem. You've got 30 children; you've got 30 individual problems and 30 whatever. The best way to reach that particular child is through another child in the class that he respects very much and looks up to. Then you set up a situation where this other child who may be a very bright kid can help that child, and finally, finally, you get to the media which is a film strip.

COOPER: I couldn't teach to every kid

and use all the equipment. So I rely strongly on student teachers.

JOHNSON: I don't think we are apart; we are not far apart on this at all. It's that there is a shortage of time, and what we are really trying to do is isolate for research and putting down on paper, the media and the disadvantaged. What has been done with media and the disadvantaged? But in this sort of almost isolation, you might get caught with the feeling that we are omitting the others. We are not really omitting the others, because the others are there. In fact, our next meeting may deal with other aspects of the successful program that you have. We talked about behavioral objectives today; we got into some of these things. But we really haven't focused in on human resources. I don't know if that clarifies anything.

PROCTOR: I figured in every case we selected the media primarily because it would offer a model for the youngster to observe and bring about an immediate feedback in terms of reinforcement of that model.

COOMBS: How objective was your selection process and how conscious was it?

PROCTOR: I guess it would just really be an application of learning theory in terms of selecting those media that we selected. I don't know how to respond to that I guess, because it was purely based on the concept of the modeling and the media reinforcement. I suppose you might say that you might have selected a tape recorder as easily as video tape. Is this what you are trying to say?

COOMBS: I guess what I would like, and I won't get because it doesn't exist, is a model which could always be used as to how people should proceed. And I don't believe that, first of all, you always decide what your objectives are. Sometimes you are stuck with a tool and you decide what you can do with a tool I suppose. Sometimes you are apt to start out with a learner.

TIBBITTS: I am sort of a novice in the field. But sometimes I think of media when we are working with these kids as an alternative route by which a student might learn something we are trying to get across. The teacher can stand up in bilingual classes and explain it in English. Some of the kids will get it, and a cooperating teacher will take some of the kids aside she knows are not getting it and will explain it in Navajo and they still don't get it. Then she says, "Here look. There's a film strip over here," and then you touch some more kids.

I don't know if this is a good approach, but it's kind of the way we feel about our project. The Navajo kids are just like any other kids. They all don't learn the same way and some can see things certain ways, and some other ways. And we are providing alternative routes by which they can learn something. By providing this program, the kids get it. We found that we have been able to cut the time from almost a year's project to two or three weeks. Just because there is an alternative route, then all the kids are brought along and they move on to something else.

JOHNSON: I think there is one thing that we should not overlook. That is that each media has a characteristic too. I think it is our responsibility, each one of you, to know what those characteristics are.

I cannot accept--I cannot accept a program that is built around some equipment that is already there. I couldn't accept that under any conditions. And you are perfectly right in saying that here is an alternative route, because children do have different learning styles and if he doesn't get it this way, he gets it that way. However, I don't feel that he has to go down one of the routes that we know is not successful historically for learning with Navajo kids.

They should have film strips if they are available, but only if we find that Navajo kids do learn by self-instruction through film strips. And if we don't begin to look at the characteristics and potentials of each media or audio visual, then I think we are just hitting at gnats. You can say, "Oh yes, this program is very successful," or "My program is very successful." It might be--and you'll never know--it might be that another media or combination would have

been more successful.

TIBBITTS: This is what I was saying on visual perceptions. Here teachers tell us they work for a full year. Well we developed this little program. It took us quite a little while to get it done. But they tell us now it's over with in two weeks and they get on to something else.

VOICE: If you were in higher education, you would run into great antagonism from the staff because it was over with so soon.

PROCTOR: It would be interesting to do even a cost analysis--or whatever that term is that is used. Because I know in our own program when we developed it, it would have been nice to have a one-half inch tape or camera with one-half inch tape. But instead, because of about $4,000 difference, we had to settle on one-quarter inch tape with modification on it so it could go into a regular set. Yet you lose certain qualities, certain capabilities by virtue of that kind of compromise. Now if there is any work done in that area, I think it would be a fascinating piece of work.

RICHARDSON: There are a couple of things going on here. . . . When you approach any problem, you do not prejudice your solution by starting off with it. You don't say, "Well, here's a filmmaking problem," just because you have a 16mm camera. This is just the wrong way to negotiate any problem. . . .

You start off with the problem you are approaching and then select any tool that is necessary. . . . But then you have to get back to reality and you have to use what you've got.

JOHNSON: Let me clarify. What I did say is that a program should not be built around existing equipment, and I maintain that. I think that is not educationally sound and I think any educator in the country would bear me out on that. It is not educationally sound. I think that we have to make sure that the people above us must know too that we are not entering into a program of our choice--that we have to use what is available. I think that goes without saying; we've got to use it. But it's not ideal and it's not the situation we would have set up in the beginning if we had the choice. Of course, we have teachers that have 40 and 50 overhead projectors. But they don't have one transparency and no way of making them right there.

RICHARDSON: That brings up another thought--sometimes you've got to act now precisely with what tool you have even though you know it's not quite right. And once you've gotten a leverage or a foothold on the problem, then you switch over to what you can get. Right?

JOHNSON: We do that all the time with teachers. We hire our teachers without even normal certificates and finally they go back to school to get normal certificates. We have done this for years. It's nothing new--starting with what we have. And you are perfectly right--then moving and molding into what you think is educationally sound.

PROCTOR: You know, I learned from observing a neighboring district where they have had a lot of money. They had purchased overheads and they were sitting around doing nothing. So I automatically insisted--and got some cooperation from my teachers--that they start developing some things that could be related later to overheads. Instead of just going out and buying the machine and saying now you work on your program. It's just a kind of reversal that may not be very sound when you think about it, but the practicality seems to work very well.

COOPER: Unless you are a good budgeter, when they have the materials ready there is no money to buy the machine!

GRAYSON: We were discussing this issue at lunch. I call it educational TV versus instructional television. Educational television is beamed out to us over the statewide network and instructional television is what we developed. But then we don't do a lot of instructional television at this point, for several reasons. One is that it's very hard to attract the kind of qualified personnel we need to Mississippi. That's just a fact of life particularly to backwoods rural Mississippi.

JOHNSON: Do you have a state ETV system?

GRAYSON: Right. They have the resources to pull in and develop programs that meet many of our needs, so we have to tune in to this as our greatest resource. We are slowly developing instruction that we do ourselves through television. But this is a slow, slow process.

JOHNSON: Have you studied the Hagerstown, Maryland, earliest approaches to using instructional television?

GRAYSON: No, I'm not familiar with it.

JOHNSON: It's very interesting if you study their approach. I don't know where they are right at this time in using television, but they were among the first to get television started in that area. And of course South Carolina has had some very interesting approaches to their program.

What impressed me mostly about the Hagerstown, Maryland, project was that they brought in the master teachers from their area, and those master teachers shared various committees with classroom teachers and their programs were built in that way. I remember one young fellow who was a real ace at teaching English literature and he met with all the high school teachers who taught literature. They brought the curriculum in and built it together.

And he eventually became the television teacher, and it was a give and take kind of thing. For example, he just didn't do a series of 15 lectures, or 15 minute lectures. But he did so many lectures, and the next appearance on television may have been a feedback--or rather a program designed to answer the feedback that came from the teachers and the children. So it became a two-way street. They got to know him almost as a classroom teacher, because they asked him questions or they wrote him letters, and he would read some of them back. It was a marvelous approach.

PROCTOR: I hope you don't go along the same road we did--where we had a nice statewide four-channel system and ended up with a financial crisis and sold the equipment and went out of business.

VOICE: You had instructional television for every child in the state, right?

COOPER: But we only had TV's in several rooms, which was rather stupid because that was the tool whereby we could appreciate the program. In our school we had two TV's --one on each floor. So naturally we couldn't use it to any advantage, and you have to look at scheduled programs at a specific times. And being a special education teacher like I am, it's just impossible for me to ever catch up with TV at the right time to look at the right program.

PROCTOR: We spent a fantastic amount of money in our own district, setting up a videotape studio so we could tape anything we wanted at any time and then show it back at our own discretion. Of course we had sets in every room, and now we end up with sets in every room and have very little use for them.

GRAYSON: There is one advantage to being last. And that is, you learn a great deal from what has gone on before.

COOMBS: Okay, this might orient us a little bit towards answering Muriel's [Cooper] point about how we don't seem to be humanistic today. We have a correlation of descriptive characteristics of the disadvantaged learner--or if you prefer descriptive characteristics of the culturally different learner.

Descriptive Characteristics of the Culturally Different Learner

1. *Oriented to the physical and visual rather than to the aural.*
2. *Content-centered rather than form-centered.*
3. *Externally oriented rather than introspective.*
4. *Problem-centered rather than abstract-centered.*
5. *Inductive rather than deductive.*
6. *Spatial rather than temporal.*
7. *Slow, careful, patient, and persevering (in areas of importance) rather than quick, clever, facile, and flexible.*

8. *Inclined to communicate through actions rather than words.*
9. *Deficient in auditory attention and interpretation skills.*
10. *Oriented toward concrete application of what is learned.*
11. *Short in attention span, experiencing attendant difficulty in following orders.*
12. *Characterized by significant gaps in knowledge and learning.*
13. *Lacking experiences of receiving approval for success in tasks.*
14. *Oriented toward passive fatalism.*
15. *Focused on present rather than future goals.*

(Riessman, 1962; Blank, 1968; Cheyney, 1967; Yamamato)

Particular strengths include--

1. *Experience with family cooperation and other mutual aid.*
2. *Involvement in less sibling rivalry than exists in middle class families.*
3. *A tendency to have collective (family and group) rather than individualistic values.*
4. *Less susceptibility to status and prestige factors--being more equalitarian in values.*
5. *Acceptance of responsibility at an early age.*
6. *Possession of superior coordination and physical skills.*
7. *Being physically and visually oriented.*
8. *Relating well to concrete experiences.*
9. *Having a lack of learning sets.*

(Riessman, 1962; Bushnell, 1968; Eisenberg, 1967)

COOMBS: I would be very interested in looking at these and reacting first of all, to which you think are valid. Or are there a few there that you seriously question? There is a second question after validity, I guess. But first of all, I am wondering if anything there upsets you? These are authority statements, but I don't think we have to accept them just because of that.

DAVIS: How about music? Are the disadvantaged not oriented towards the aural then? If they are, then it doesn't apply to us, as music is a very important part of our curriculum. I guess it doesn't even hold true there, because music is such a big thing--just talk to any kid.

But it's physical too. They don't sit still and listen to music. They have to move too. But it says here oriented visually and physically rather that aural.

PROCTOR: I didn't react that way because I just associated it with somebody sitting in the classroom and listening to the teacher talk. Radios are important.

RICHARDSON: There are orals in television. Orals in the sound track comprise half of all the audio-visual media. It's also in our area through story-telling. It's an oral culture when you talk to each other.

PROCTOR: But that's talking to somebody the way we are doing now. It involves much more than one modality. I think it involves the ability to physically react. I want to react to you in terms of gestures. I can do that--visual stimulation is important.

RICHARDSON: You are talking about cognitive learning perhaps. But rap, rap, rap--it's this constant talk. It's sitting and rapping and learning.

These things, just the verbal part of it, isn't where it's at in most cases. Even if they are listening to radio, even if it's music, they may be reacting. You say you have difficulty segmenting those--I think you are right.

Verbal is just one part. We've got a good solid reservation there, to throw it out. But I don't think there are any right answers.

VOICE: No, but these things are dangerous because they are labels.

JOHNSON: I don't think it's quite fair to look at them out of context. How all of these were done as valid research projects. They were all done by distinguished researchers. But they were done within a context. For example, number one was done in all likelihood in terms of whether children learn in a classroom by hearing or doing.

This is what I'm trying to say here. I just happened to bring with me some of the research. This is the kind of information I think you really need if you are going to pass valid judgment on these, and I disagree with a good bit of it.

[This] study involved 46 first and fifth grade slum children. [It] describes the differences between black and white lower class children as 1) black children in fifth grade have more negative self-concepts than white children, 2) larger families with higher rates of unemployment are prevalent in the families of black children, and so forth, and so forth.

Well that was in the context in which [the researcher] describes her findings.

Now there are several things I would want to know. When did Keller do her research? All right. Her research was published in 1963. That means Keller did her research about 1960-1961 and that's 12 years ago. Since that time inner-city kids have become more black--or rather inner-cities have become more black, and in many instances black children have become the majority. And that negative concept and inferiority that I saw 10 years ago--dawgone if I see it now!

COOMBS: Okay. That's exactly the kind of comment that I think is valuable, and that is why we should be looking at these.

PROCTOR: What ones do you agree with? I don't agree with any of them. I'd just as soon get rid of all of them, if you want me to be truthful. Now that you are on the point--how useful are these?

COOMBS: Is the situation so changed that none of these could hold? I'm ready to defend these if no one else will!

JOHNSON: I'm ready to defend them too. But let me put it this way. I think we need to look at these just as we look at IQ scores. I hope we look at IQ scores as perhaps guidelines and some more imput and more information we can put in a folder and make use of. But not as a bible.

RICHARDSON: But about number one. When you see a kid bobbing along with a transister radio plugged into his ear, it doesn't mean that oral isn't a means of communicating with people, it means that teachers standing around with 33 kids rap, rapping on a monologue is not working. That's all. But maybe the Electric Company does work. You can turn that on, go in another room and listen, and still learn.

TIBBITTS: I can tell you right now that if we made a tape for some Navajo kids, they would get zilch out of it. We found that out. We flopped enough programs to start with. You can almost bet that a Navajo student will not learn anything from a tape. It's got to be two things--he's got to have a picture and a message of some kind.

COOMBS: Let me shift to this statement --we aren't shifting subjects at all.

"The rural poor whites are characterized as having strong family ties, being clannish and suspicious of outsiders, practicing fierce individualism, even in the face of deprivation, lacking meaningful contacts with the dominant culture, not openly expressing suffering or hardship, and usually having the father as the authority figure in the family (Charnofsky, Johnson)."

HEISER: I don't know about fathers being authority figures in the family anymore. So many fathers aren't around.

RICHARDSON: Well, this is my forté, as they say. I would say yes, on paper, that some of these things do seem to be true. They are just very difficult to use when you get down to the individual.

VOICE: You mean that you couldn't plan a program that would take advantage of the

fact that they were clannish and suspicious of outsiders in order to increase their education?

DAVIS: Sure, I can. Now we get a lot of Mexican-American culture. The male is very dominant. I have to go to them. I spend a lot of time unsuccessfully but slowly getting into homes and having a cup of coffee with the old man--sitting there in the house so they'll begin to accept me.

They're very suspicious, because I'm trying to get the girl into school, and that's a waste of time. When I get into the home and begin to get myself accepted as a person by that man, then I can make some movement. I am not rural at all, but with poor-white and Chicano both, the male figure is very dominant. Mainly because of the physical thing--he wields his hands. My kids are frightened of him. They are frightened of me too when they find out that one of my functions is to hit them.

RICHARDSON: Right. There is a lot of beating going on in Kentucky homes too. But there are things that are more subtle than that. The father is almost an authority figure, okay? But when it gets right down to it, a lot of fathers are dead, or injured or wiped out by the coal mines. Another thing--fathers are an authority, but they don't talk very much. The mother may be the one who deals with all the social things--the community stuff. All the verbal sort of learning may have to do with the mother, so in fact she may be a much stronger person in the community because she is more verbal. She is a social creature, and knows she is dealing with the community.

DAVIS: That's true. I agree again. My gals, my women, are much more verbal. But in almost every instance in which I've been able to follow up, they are relating what the old man believes. He is very quiet to me, but he's not to her. When you get down to this, he says so and she becomes his platform and she says the things. When it gets down to the ultimate decision with me she says, "I can't do it that way because Pete won't do it."

COOPER: There are exceptions to every rule.

DAVIS: Of course, I don't think any of this is black and white.

PROCTOR: This is related to the concepts of the pluralistic society. We are going to accept the way a person is and be able to empathize with that person--not necessarily changing that person, but at least understanding him so you can accept his behavior for what it's worth.

RICHARDSON: These things are worth a hell of a lot. All of these are very positive attributes.

GRAYSON: When I look at the description of rural poor whites--there are many in our school system--this says something to me about the value system they operate from, more than it gives the description of physical characteristics. I need to know something about the system that they operate from. Many of these things are next to God. They are almost religious in this and when we turn back to descriptive characteristics, some of these things are the result of the value system.

RICHARDSON: When you get a mind-set of these things, then you see what you've been thinking you're going to see. One thing about these Kentuckians--you can walk up to any home and start a conversation with the guy and sit down. Just about any home in Eastern Kentucky, walk up, sit down and within five or ten minutes you could be having a conversation with somebody. Now in the city, you know, that's a reason to be murdered. Sit down and talk to somebody? You must be queer--you're going to hustle them. That has bothered me. It's generalizations like clannish and suspicious. Suspicious and clannish, yes. But my God, they are also very open. So how are you going to deal with that?

Any one of us can go in, and they're easily exploited. You see, that's what's happened--that's where they got the suspicion. The developers came in there and said, "Listen, give me your rights for five cents an acre or ten cents an acre. You can have the surface, and I'll take the mineral rights. They can come with the bulldozers, and I won't wipe out your homes or anything else." They are very

open to exploitation--an openness. It's almost a very generous and open thing.

There is also the bit about travelers coming by who can always stay at the home and then go on about their way. I sort of agree with some of these characteristics when I look at them at face value, and then I keep thinking, "Well maybe the opposite is true too." So these things are dangerous.

PROCTOR: Some of these things are quantitative things which have probably been measured in research. Number seven just tears me apart. And yet probably nine may be very factual, or it may not be. Number nine is really a corollary of one. Why couldn't you say nine and forget one? Or you could say he learns best through a multiple. From my own experience, you don't say nine and forget one because you want to have a long list!

JOHNSON: I have been trying to summarize as we've talked the last few minutes, and I keep coming back to maybe two things. One is I think this list deals with research that has been done and these are the findings. That's all it can be. It's true in the particular situation in which this research was done. But when we begin to translate it into understanding it and using it, that's when the trouble comes in. Because we will find as we begin to use it that the truth is elusive.

Now let's take number nine. I talked with a pretty outstanding psycho-linguist. And she tells me that we don't have enough information on auditory attention for any group of children at this time in history. So whatever we have refutes itself. So we can say "deficient in auditory attention," but that may also apply to all children.

PROCTOR: I think these things were selected from rather extensive descriptions of the research process itself, and if you put them back into the context of Cheney's particular research material, it may seem very relevant. But when you pull it out as an isolated characteristic, I think it can probably do more damage than good.

JOHNSON: That's what I was trying to get at earlier. You can call this "culturally different learning" all you want. But I know for a fact that some of this research was with all black youngsters. But as we sit around here and look at the culturally different, you could be thinking about the Appalachian youths whom you know very well. So when you look at the research and check out where it came from, it's done with a group of black kids in Detroit.

So here again, I go back to the context in which it was written. Now number fourteen is very true, within a city with black youngsters. At least, true for a great number of them at a given time and in a given situation. But we have to keep it in that context.

RICHARDSON: It's also true for the whole damn Appalachian society in recent history because they have been run over so much.

VOICE: Number thirteen tends toward a truism--we are saying the disadvantaged are disadvantaged.

PROCTOR: They are "slow, careful, patient and perservering." Well, these are sort of faint praise which is countered by the negatives that they are not quick, clever, and flexible. That is sort of to be expected.

JOHNSON: My concern is that anyone would ever take any one of these and identify it as a characteristic of a black child or a culturally different child as being one of his characteristics. Look at thirteen. That is true in our American system with almost all children. But there are some children who manage to succeed in spite of this and some disadvantaged youngsters can go on without it.

COOPER: I see a lot of truth in a lot of these. But if we take out certain ones, they might not apply to me and the children I know, or the children someplace else. I think that since they are very general and they must to cover a nationwide span, they would be acceptable. For instance I could say very definitely, "amen" to number eleven because I know it's true. But somebody else may not. There are a lot of "true's" in this.

Specifically they may not relate to the culture of the child. Number eleven--that's just about any kid.

COOMBS: It's very easy to be critical about minor things. Number five really bothers me. Deduction is not, as far as I'm concerned, anything that is used except in college core tests.

JOHNSON: Let me say one other thing and then I'll shut up on this part for a while. I have used these materials. I have published articles that have referred to them, so I have been exposed to them before. Once, I was giving a lecture at Howard University and I was viciously attacked by a professor there who really misinterpreted what I was saying. I think therein arises the danger.

She had a feeling that my concepts of these findings were that these things were hereditary. And I hadn't used hereditary anywhere in it. I think the average teacher picking these up--"here are some guidelines for you to follow as you work with these disadvantaged children"--may think of them in the back of her mind as hereditary. And I don't care how much I have used these over the years, I almost always have to preface everything I say in reference to each one of these, that I am not saying these are hereditary. And I don't think the researchers agree that these are hereditary. But people take them as hereditary.

RICHARSON: I would love to see a research study done on the description of poor, rural whites. If I just could re-write this and say the rural poor whites are characterized by showing openness to strangers and a whole list of things that we all consider good . . . it would show a fairness towards the individual.

TIBBITTS: What we are saying is that these things are different from the regular society. . . . And so many are bad. Going back to the first list, number one: Aural , physical, visual. I get the idea that what you are saying is that these are negative things. I wish that all of you could go out on a reservation with me and some other people I go out with. They would turn you on to a lot of things in a hurry that are fantastic. Visual things--most of us don't see them. Well, there is a sheep herd over there. There's a medicine man over here doing something. And you just don't perceive all that. So you see, this is a whole new area that I don't know anything about.

Why do the kids see things? They see things differently than we do, and for different reasons. And for this reason we try to do our art work in much more detail than you would ordinarily do art work, film strips and things like that because these kids are oriented to that. You know you have a picture of a cat--two circles and a tail--and you wiped out your whole lesson because the kids aren't thinking about what you are trying to teach them. You just want to draw a picture of a cat and get on with it.

So kind of what you are saying is if these things register as being negative to you, that's because they are negative to me. They are different from what I am used to. And yet when you go out with the people on the reservation, the different ways they see things are a whole new world. They are definitely in the "plus" column all the way. Not so many of us could go out and live on a desert with a herd of sheep. We couldn't make it. Yet this is the way they survive.

COOMBS: Okay, I have one question I would like to confront each one of you with. This is an "if" kind of thing. If we had 200 million dollars for a national program (and we do have that incidentally) but if the Federal Government made available 200 million for a national program to use media and technology in education of the disadvantaged, how would you yourself like to see this spent? It's not fair to say that I think every district should have a program exactly like mine.

RICHARDSON: Well, the wire [cable television] for Appalachia. Then get to work on the 40 channels. It is wired up but you have to interconnect interconnections. I say cable television is something we all ought to look at. I'll tell you that I think the benefits are tremendous. Not the wire itself, but using the mind to develop it for these purposes.

Because cable television, as we all know, is broadening--diversified television. But it doesn't have to be, and it may

not be if we don't get a foot in there and keep a wedge in the door and keep it open. But the technical possibilities are tremendous. Forty channels twenty-four hours a day on a little system, and each of these channels are sub-dividable. Computer technology is unlimited in the home. It's just far out stuff.

COOMBS: I would like to see something that could be called "educational mobility." You know what I'm talking about? Mobile vans.

MOSE: I would like to see that. I think that could help. Put them on four wheels and climb up that mountain and educate the family and educate the children.

COOPER: I would like to see the money used to develop more types of programs like the ones represented here. And then I would like to see the money also used to help various districts develop their own relevant material. I think we lean heavily on commercially developed materials too much perhaps. Teachers are always searching for somebody else to do the job for them and maybe if within the district the money was available they could start to develop their own kinds of materials, really related and very relevant to the needs of their own particular group.

GRAYSON: I like that last part. In many areas where media has been brought into the school, it's been too much in the form of, "Okay here is the media center. I am going to show these particular children from this classroom [some media] for 45 minutes." But nothing is ever happening back in the classrooms where these children are spending the majority of their time. I would like to see media come out of the center and go right into the classroom, more and more. This is our need and this is the approach we have tried to take--that media, that instruction through media, is not some separate entity in itself.

HEISER: I think that we, not only in Montana but as a whole around the country, give a lot of lip service to individualized instruction and to diagnosis and prescription. But I wonder if we really diagnose kids' needs. Even in my own situation, we say this is this kid's problem and away we go. The wonder is we really get into any in-depth diagnosis. I think this is something that we could certainly spend more money on.

In my own situation I would be very interested in a van-type program with a reading clinic with the type of people that I am talking about--that need diagnosis. I could get the equipment, but they won't let me buy a van. We are working on it.

But there must be a school district that has a van that is not being allowed to buy the equipment. Maybe we could get together!

Educational TV is something that we need and that we haven't gotten off the ground. One of the things that came up today was in-service for teachers. With all due respect to colleges, the people who have graduated within the last four or five years have a pretty good background in performance objectives or behavioral objectives or whatever you prefer to call them. But teachers as a whole who graduated ten years ago don't know that much about objectives and consequently they hold back. I think in our educational TV program we could do a lot of this in-service type of program. That way, we wouldn't have to set up a workshop and bring everybody in. It's a long way across Montana. There's quite an extreme difference from one end to the other.

I'm also interested in an extended school--getting the kids out of the system and giving them a fresh start. . . .

DAVIS: At this point we need to find a way to equalize the economic opportunity across the nation for providing an education for the kids. I think California probably has more money than others. I get kids that come to me from other states, and many of their problems are because of the inadequate systems that they come from.

And then within our own state, my school district is extremely poor in terms of the amount of money behind the child that we spend on education, whereas you can go forty miles across town and triple the amount of money being spent on the

children.

Now, this isn't underway in California. They are working toward it, but they have been working toward it since I've been in education in California.

COOPER: May I ask you to review the situation? Teachers are highly creative, many of them. Industry has great research departments, but a teacher usually has to stay in the classroom and teach and very often she is successful with the children.

But I am wondering if there could be some kind of opportunity for individual grants for teachers to carry on specific creative programs that they might have. I think this would be a great boon to education. What is happening is that industry is doing this, and they are moving ahead in technology. But education is always behind. You can always go into some classroom and find some teacher who is real great doing a lot of things, but she can't afford to stop working. She may not be able to afford to go to school, and if she goes to school she is bogged down with a lot of formalized learning and tests and things like that, that really aren't related to what she wants to do. She has to take course "so and so", but if there were some way that she could really be free. . .

COOMBS: The kinds of programs that we have around the table today are the kind of programs that should have money. Shouldn't they distribute to the individual teacher?

COOPER: Really this just turns me off. If I could have gotten the money any other way, believe me I would have done it. But you see, the thing is that in order to do what you would like to do, you have to do a lot of other stuff that is not necessarily helping a program. Right?

Then I spend all my evenings doing paper work, and I would rather be doing instructional things--things that will really help kids. If there could be some way that you could apply for a grant and get it--and if there could be some way you could fail and chalk it up to research. . . . I think we should be able to research things other than what's in print all the time. I think a teacher who is willing to put out time and effort to go to school shouldn't have to be penalized with taking a lot of courses and working for grades.

HEISER: I think that is the secret right there--I think we'd better be realistic. School districts around the country had better face it and they'd better get more organized. In other words, let's get some research people on the staff. Let's get some program writers. Let's get some evaluators. And if we have to use federal money to get them, well then let's get them. But I think this is where many districts including my own have involvement this year. You hire one person and this person is supposed to do the work of five and it is impossible. So we get bogged down there easily.

I think we have to face the music. If we are going to take advantage of the money, then we had better be willing to perform. That is just a personal opinion. Of course maybe some districts are better organized, I don't know. . . .

TIBBITTS: . . . We need a lot of equipment we don't have. There is no video equipment, and in printing we are really in trouble. We are trying to get a printing press established, but we have to go 300 miles basically to get any kind of printing. This is a little different from the corner Xerox. You know people complaining about going around the block to the copy center. How about 300 miles one way? That's right--Salt Lake, Phoenix, Albuquerque--you have a choice of places you can go. But it's 300 miles, or Denver is 400 miles.

PROCTOR: Probably I want to see something like Sesame Street and the Electric Company developed into a real media system--really getting to the quality in terms of education. I don't know how you would do something like that, other than perhaps having trailers associated with each of the films to provide some in-service training for teachers. Then the program itself could almost serve as a catalyst for expanding the repertoire of the teacher in dealing with the problems at hand in pupil learning. That might be one way to spend

some of it anyway. It would be a way to spend a great deal of it, if past performance is any indication.

RICHARDSON: I guess I would put a bid in for things outside of the established school system. The school system is basically a building of power and keeping jobs. It's just a matter of getting a job and keeping it in our area. These days some of the teachers don't care about teaching. It's just a job and a way to stay there. So it's really going to take a massive overhaul of the system to get anything done. So I would say some alternative school-type patterns, coupled with getting them out of that school--getting them into some other environment.

COOMBS: I think at this point, I would like to put Harry back under the gun to tell us what it all means! Or tell us what we all mean!

JOHNSON: I've been listening to various ones here talk about what they would do with two hundred million dollars --that's not a great deal of money for this country because at one time we had allocated 27 billion for the Viet Nam war. There are times I get a little discouraged. I have observed how the American tax dollar has done things abroad that it has been unable to do in this country. For instance, how the Marshall Plan has revitalized European railroads for passengers. If you've ever taken the Paris-Copenhagen Express, fresh flowers, fresh water, clean carpeting, and then to see American taxpayer's money spent there in Europe and fly back here to Washington and take that filthy, dirty Washington to New York train is disheartening. That's just one example.

I've seen the United States Government do tremendous things in developing countries with educational radio. I'm not sure, now here again, this may be just a bit of pessimism. I'm not sure that the way we are funding programs throughout the country now--with just a little pittance here and a pittance there--I'm not sure that is really going to be the long-run a answer.

Now I have just recently received some information. It seems to me that the Nixon administration is going to abolish so many small programs. They are going to try to focus on one or two or something perhaps that looks like the direction we are thinking in if there is enough money put into it. I think we need a much greater contribution or movement towards funds for education, and I don't think it's going to be very effective the way it's being done now, because I think we are beginning to run out of time.

I think we are going to see in the future a focusing in on satellite TV. It's certainly going to be one of the ways of the future for education. People in Appalachia and all around--minorities, on the reservations--are going to be exposed to satellite television.

I think there is going to be an opening up of an evaluation of radio and what radio can do for the community.

Another thing that I've been personally disturbed about is we don't seem to have enough money. To pull out a few teachers as Muriel [Cooper] was talking about recently, we need money to pull out thousands and thousands of teachers for retraining. That's what you're really talking about--retraining and an opportunity to do creative things.

I think we need to take a look at our educational system as business and industry have done and we have need to do much more in terms of organizing for a more systematic approach to what we are doing. Whether we like it or not, accountability is going to be on its way in. Now we are very jealous of our jobs and so forth.

There are many teachers who ought to be driving cabs--thousands of them. And there are jobs technology can do better than they can do. You can talk about, "Oh, I prefer the eye to eye contact, the person-to-person, and the human element," and so forth. But there are many machines I'd rather teach my child than some people I know. In this retraining we get into what it is that human beings can do best? I suspect teachers are wasting 60% of their time in what they're doing--good teachers who could be doing some other kinds of things. So I guess I'm looking at a broad perspective. We need millions, and we're

not going to get the money with the tax base now for supporting schools.

I think it's one of the great discredits to this nation when a child in Montgomery County, Maryland, can have all the latest of everything plus good teachers, and so forth, while just a few miles away in Danbury County, Virginia, schools are 75 or 100 hears behind. I think our federal government is going to get in on this and the people who yell loudest about states' rights are those that need more national coordination than any others.

Well, that's my reaction, I guess, to your comments on what would you do with 200 million. I'd like to see 200 billion, but, of course, that's a long way from now if ever.

I can spend a few minutes I guess on the reactions on some of the things we have talked about. I do feel reasonably certain that some information, in whatever format, is necessary as a guideline to mainstream middle American teachers for teaching any kind of minority. There has to be some sort of base, because if we look at the curriculum in America today in the public schools, we see that the curriculum is irrelevant, that our approach to teaching is archaic, and that materials we use are inexcusable.

I think the characteristics we discussed that these researchers have come up with, however they are stated, should be put in some sort of format to give some guidance to teachers to say, "Look here. These are the people you are teaching and somewhere out there you can identify all of these kinds of characteristics. They need not be negative characteristics, they can be approached in a positive manner."

We've got to begin to look at the many alternatives that we have as teachers in reaching young people. I think too, as Bill [Richardson] mentioned, we are going to have to take teachers and students away from schools--going to have to take them away from classrooms as we know them. There is an explosion of information in America today. And if anything is happening in the world, in America, classrooms are keeping information from youngsters. We can no longer be experts in any field. I try desperately to stay on top, but I just can't because there is so much information that's constantly coming up. Therefore, I must rely on other strategies, media and other resource people to fill the gaps I cannot fill with my students.

I think teachers are going to find more and more in the future that they know less and less about whatever it is they know. They are going to have to rely on a new approach to children--and that is managing the learning situation rather than teaching. Teaching, so much of it, is almost a waste of time.

America has never been and is not a melting pot. If we say America is a melting pot, all we can say is that all of us are in that pot, but the European heritage is the only thing that appears on the top as it bubbles. Now, we have to recognize that we are indeed a pluralistic society. I think if we can begin to focus in on helping children to identify differences and respect those differences and learn from each other, that we will be going a long way.

Now one misconception we have about this pluralism is that black children should learn black history. Well, white children should learn black history. Black children should learn Navajo history. I hope we are in a period of transition, and that a new American history in the next 15-20 years will recognize the contributions of all people. I never knew until this summer that the Chinese people on the West Coast are quite proud of having had a great role in the development of the American railroads. I never knew that. I never thought about it. Okay, now these are things I think we are going to have to deal with.

I think that projects like yours will have to identify these problems and enlarge upon them. And next is dissemination. I think we are going to have to do much more in line of dissemination than we have done in the past. A great deal of good work has been done, but we have not shared it, and it's very difficult to come by. Somehow we are going to need much more than we have in sharing the successes. I think we are going to have to rely more in the affective domain on the written case study

approach to evaluation and action research. I think we cannot take what the cognitive people have taken and use their criteria and tests and use their approach to evaluate what we have done in the affective domain in teaching. I think we're going to have to know the different domains and know how we can build materials and approaches to instruction in these domains to help minority children.

Many of us are working in these domains and doing these things but, unfortunately, we are not recognizing it. Just as we pointed out earlier this morning, we are analyzing the situation but we haven't written it down. I think we are going to have to do a little more than that.

As you notice, Im sort of fingering through some paper here. I made a speech some time ago to an audience with some visuals about the use of media with the disadvantaged. One lady came up to me and she said, "Well I enjoyed your presentation, but it seems to me all you were talking about was good teaching." She was white, she taught in a middle class school in suburbia and she said "I'm going back to try some of these ideas, because I'm sure they are needed in my schools as much as they are needed in the schools you are talking about."

So I think that's true. I think much of what we are doing in terms of being innovative with disadvantaged children applies to all children. The big emphasis a few years ago happened to be on the poor in order to get federal funds. But we must keep it in perspective that much of what we are talking about is relevant to all children. . .

I don't know how many of you are familiar with this--To Improve Learning--do you have these two volumes in your library? It's a report to the President and the Congress of the United States by the Commission on Instructional Technology. Several items are referred to in the position papers. As you look through this report you are going to see evidence that there is a great need for technology in education. There is no doubt about it that American children by and large are more ready for technology than we adults have given them credit for. They can adjust to technology; they can adjust to variation in scheduling; they can adjust to open classrooms; they can adjust to all of these things much better than adults do.

Finally, let me say one thing here about systematizing instruction. For those of us who are not familiar with systematized instruction, I think we are really missing the boat. You're doing such wonderful things with your projects. I think you're at the point now that you'll only need to learn more about what a systems approach really is to get it well defined in your own thinking, and then begin to put down on paper in writing how your project fits into a more systematic approach to education.

Now I thought that IDI has reached just about every state in the nation. Evidently there are those here who are not familiar with the IDI concept. This is one I referred to earlier--the three universities. But another thing that you really should begin to look for is your instructional development agency. Who has it in your state? Every state will have one within this coming year. From my experience, I don't know of any kind of in-service training that has been or has the potential of being more effective than the Instructional Development Institute.

I don't want to go through it all again; I alluded to it this morning. A mix of superintendents, principals, and so forth come in, not looking at media and technology alone, but looking at the whole gamut from instructional objectives through entry tests and materials and strategies and exit tests, recycling, etc.

And finally, I guess I have a feeling that even though we are doing very fine jobs, that we have to be sure that it is documented as we go along, and it will not die when we leave it. I think that if there is any tragic thing that happened to all the millions poured into education through federal funds in the last ten years, it is that programs have died when the leadership left. We need to do lesson plans when you're out sick. The plan is there so that a substitute teacher can come in and maybe not as well as you can, but take up where you left off. I think

we have to document our work and plan it for other people so that others can carry on when we leave.

These are some of my reflections as I think about what I've seen here. This isn't the first meeting where I've seen or heard people tell of the wonderful things they are doing. In fact, I'm beginning to be pretty much disgusted that somehow funds are not available for these types of people who are extending and expanding what they are doing. What we are doing is just a pittance when we think of the millions of people who really need the benefit from such programs.

Thank you.

This paper is distributed pursuant to a contract with the National Institute of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under government sponsorship are encouraged to express freely their judgement in professional and technical matters. Points of view or opinions do not, therefore, necessarily represent official National Institute of Education policy or position.

The School of Education at Stanford is making available copies of this project report for $5.00. Checks made out to "Box E" must be included with your order. Reports can be ordered from: Box E, School of Education, Stanford University, Stanford, California 94305.

Published by:

The ERIC Clearinghouse on Media and Technology

Stanford Center for Research and Development
in Teaching

Stanford University

Stanford, California 94305

INSTRUCTIONAL TECHNOLOGY AS THE EQUALIZER FOR DISADVANTAGED STUDENTS

(MEDIA AND THE DISADVANTAGED)

Introduction 1

Procedures 2

Results 5

Appendix A: Letter sent to 50 State Superintendents of Education making initial inquiries 7

Appendix B: Listing by state of State Superintendents responding to inquiry and number of program recommendations . . 8

Appendix C: Data questionnaire sent to each recommended project 9

Appendix D: General information received on all projects responding to data questionnaire . 12

Appendix E: List of addresses requested at the conference 23

INTRODUCTION

Much has changed in education in general--and in teaching the disadvantaged in particular--since 1968 when the ERIC Clearinghouse on Media and Technology at Stanford University commissioned Media and the Disadvantaged--A Review of the Literature by Serena Wade and Adelaide Jablonsky.

In the Summer of 1972, the Clearinghouse began a project to re-examine the use of media with the disadvantaged. It soon became apparent that the most useful insights might be gained from educators who actually work with programs which employ media to teach the disadvantaged.

With the support of an extensive computer search of the ERIC document. file, the project began with a survey of the country to identify appropriate programs. It was decided that "disadvantaged" would be defined as the "culturally different" or "culturally unique" student, rather than the physically or mentally handicapped.

It was also decided that "media and technology" would be defined as including devices and materials especially adapted to a particular school, but which could be used in other situations as well. That is, the Project chose to look at personalized systems of instruction, rather than systems "mass produced" by the hardware manufacturers. The Project tried to find programs where teachers had taken an active part in the tailoring of the teaching approach, and where they were participating in it as well.

Many programs throughout the country fitted these criteria. Some successful programs were based upon a collection of "plug-in" hardware that was adapted and combined with other materials to form a unique learning environment (e.g. Ypsilanti, Michigan; Billings, Montana).

Other programs depended to a great extent on a single device (e.g. educational television system in Rolling Fork, Mississippi).

One program (Wilmington, Delaware) resulted from the efforts of a single teacher who initially contributed personal funds. Several others began more conventionally with federal funds.

The ERIC Project was fortunate in being able to study one program (APPALSHOP, Whitesburg, Kentucky) which represents the new interest in out-of-school learning.

It is hoped that this report will call attention to the very exciting work going on at the "grassroots" level throughout the nation, and that the programs identified will serve as models for those who face the challenge of meeting the all-too-real needs of disadvantaged students.

PROCEDURES

The Media and Disadvantaged Project was undertaken to identify, visit and report on innovative and successful media-oriented programs of instruction for the disadvantaged.

The procedures employed to identify potential projects for site visitation included direct correspondence to each of the fifty chief state school officers (see Appendix A). Responses and recommendations

were received from thirty. The thirty respondents provided 103 projects for consideration (See Appendix B). In addition to public and private agencies, professional organizations and individuals were contacted by the Project staff.

Upon receipt of the chief state school officers' recommendations, representatives of the programs were contacted by telephone. Those programs which appeared to have innovative and promising practices were then asked to complete a detailed program analysis questionnaire (see Appendix C). A total of thirty-six completed program analysis questionnaires were screened by the Project staff in determining which sites would be visited and described. (see Appendix D).

The intent was to select sites which represented rural, suburban and urban areas; "poor" and "rich" levels of funding; differing age groups; and differing numbers of learners.

After careful consideration and analysis nine sites were selected for visitation: Newark and Wilmington, Delaware; Whitesburg, Kentucky; Ypsilanti, Michigan; Rolling Fork Mississippi; Kinston, North Carolina; New Holstein, Wisconsin; Billings, Montana; and Blanding, Utah.

An interview guide was constructed (see inside flap of folder) for use in the site visits. Prior to visiting selected sites, the investigator interviewed the program director or a key member of his staff.

The responses from seven of these site visits serve as the basis for the information given in the site visitation reports. Two visits are not reported here because of their similarity to other programs.

Program directors from five of the visited programs were invited to attend a Media and Disadvantaged Conference December 3, 4, 1972 in New Orleans. C. B. (Bud) Davis, a school principal whose site was not visited but whose school was judged to have innovative ideas about the use of media was also invited. A program analysis questionnaire from Mr. Davis' Murray School, Azusa, California, is included with the site visit reports.

Dr. Harry A. Johnson, dean of academic services of Virginia State College and an acknowledged leader in the field of instructional media and the disadvantaged, attended the conference as a discussion leader and expert in the field.

Dr. Johnson, a graduate of Columbia University and former Fulbright Lecturer and Research Scholar at the Ecole Normale Superieure, Paris, serves as a consultant to many local, state, and national media organizations, and has directed the Educational Media Institutes for Advanced Study at Virginia State College in cooperation with the U.S. Office of Education.

The Media and Disadvantaged Conference included an informal meeting on the evening of December 3, when participants met and discussed each others' programs. The official conference was conducted from 9 a.m. to 5 p.m. December 4, with an hour break for lunch. Chaired by former Clearinghouse Director Dr. Don Coombs, the agenda was kept informal and adjustable by design so that the true flavor of these local programs could be discovered. Questions were geared so that conference participants could learn about each others' appraisals of media and technology--their attitudes about them--as well as empirical data concerning their success.

The design for the day's discussion covered: 1. General Philosophy; 2. Selection and Development of Materials and Media; 3. Evaluation and Accountability.

The discussion ranged from the merits of local development of materials vs. commercial products to the effectiveness of evaluation of affective learning; from the use of behavioral objectives to the role of the teacher in the media and technology program. Participants were asked to summarize the conference in its closing hours by responding to the question, "What would you do with $200 million for a national educational program?"

Concluding remarks by Dr. Johnson stressed that teachers should become aware of alternatives in teaching methods and materials; that teachers should document their schools' programs and share this information with others; and that teachers should find out about and employ a systematic approach to instruction. The reasoning behind these positions will be found in Dr. Johnson's remarks throughout the conference transcript.

Appendix E contains a list of addresses requested by those at the conference.

RESULTS

The reader must form his own conclusions about the relative effectiveness of instructional technology in teaching the disadvantaged. What is apparent from the Project is that some educators have found the media to be a useful tool in raising self-esteem, that some have found

media experiences enriching to both the disadvantaged and non-disadvantaged learners in the classroom; and that some have found rigorous training as a media expert is not a prerequisite for success.

As one site visitor reported:

"It is interesting to note that professionally trained media specialists were not evident at any of the sites. The persons responsible for the conception, design and implementation of the programs were essentially non-media types. They tended to be curriculum and instruction specialists, guidance or pupil specialists, or personnel and building administrators."

One further note is of interest. Few of these programs have been documented in the report literature or sufficiently publicized to be well known to educators in general (see the concluding remarks of Dr. Johnson in the transcript). One real value of a Project such as this is to bring deserved attention to the work of those who are too busy "doing" to have time for writing.

* This paper is distributed pursuant to a contract with the National Institute of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under government sponsorship are encouraged to express freely their judgement in professional and technical matters. Points of view or opinions do not, therefore, necessarily represent official National Institute of Education position or policy.

Appendix A: Letter sent to 50 State Superintendents of Education making initial inquiries.

STANFORD UNIVERSITY

STANFORD, CALIFORNIA 94305

The ERIC Clearinghouse on Educational Media and Technology
The Institute for Communication Research
Cypress Hall
Telephone (415) 321-2300 Ext. 3345

September 11, 1972

.
.
.

Dear :

The ERIC Clearinghouse on Media and Technology is preparing a state-of-the-art report on the use of instructional media and technology in teaching the disadvantaged wich will include descriptions of successful programs and practices.

We are asking that you identify two or three existing programs within your state that effectively facilitate learning with disadvantaged students, using media and/or technology.

Since we require only leads to the programs, we are asking that you respond within a day or two. We would appreciate names, addresses, and a few words of description, plus phone numbers if possible. Feel free to write in the margins of this letter, if you wish.

In the event you have questions, don't hesitate to call me collect at 714/ 593-3511.

Sincerely yours,

Joseph M. Conte
Project Co-Director

Appendix B: Listing by state of State Superintendents responding to inquiry and number of program recommendations.

Chief State School Officers Responding	Number of Programs Recommended
1. Connecticut	2
2. Delaware	2
3. Florida	2
4. Idaho	6
5. Illinois	4
6. Indiana	3
7. Iowa	1
8. Kansas	3
9. Maine	4
10. Maryland	3
11. Massachusetts	4
12. Michigan	3
13. Mississippi	3
14. Missouri	0
15. Montana	6
16. Nevada	1
17. North Carolina	5
18. New Hampshire	3
19. North Dakota	2
20. Oregon	10
21. Pennsylvania	2
22. Rhode Island	4
23. South Carolina	3
24. South Dakota	3
25. Texas	10
26. Utah	1
27. Vermont	2
28. Virginia	2
29. West Virginia	5
30. Wisconsin	4
	103

Appendix C: Data questionnaire sent to each recommended project

Media and Disadvantaged Project
Institute for Communication Research
Stanford University
Stanford, California 94305

September 29, 1972

.
.
.

Dear :

A program of yours has been brought to our attention by someone who considered it a good example of how media and/or technology can be used in teaching disadvantaged students.

If you could take just a few minutes to fill in the enclosed questionnaire, we would appreciate it very much. The information will make it possible for us to settle on which exemplary projects to feature in case studies.

After preparation of the case studies, a number of project directors will be asked to participate in a national symposium to summarize the strengths of different programs.

It is important that the person directly responsible for the program answer the questions, and that it be done quickly. Please mail back the questionnaire in the next few days.

Should you have more than one program involving media/technology and disadvantaged students, feel free to copy the questionnaire and provide details on all programs.

We look forward to hearing from you.

Sincerely yours,

Joseph M. Conte
Project Co-Director

MEDIA AND THE DISADVANTAGED PROJECT

Institute for Communication Research
Stanford University
Stanford, California 94305

It is important that the person directly responsible for the project answer these questions.

Your name_____ Title_____

Office telephone number Area Code_____ Number_____

Home telephone number Area Code_____ Number_____

Organization (School District, etc.)_____

_____

Complete Mailing Address_____

_____ zip_____

Project Title_____

Project Time Period_____

Size of Community or Population: Over 300,000 [ ] 50,000-300,000 [ ]

15,000-50,000 [ ] Urban Under 15,000 [ ] Rural [ ]

Total Project Budget_____

Total Local Funds_____

Total Outside Funds_____

Source of Outside Funds_____

Total Number of Personnel Assigned to Project_____

Approximate Number of Students Served at Following Level(s):

K-3 [ ] 4-6 [ ] 7-8 [ ]

9-12 [ ] 13-14 [ ] Adult, Other [ ]

Ethnic Breakdown of Students:

Black [ ] Mexican-American [ ]

Caucasian [ ] Native American [ ] Oriental [ ] Other [ ]

Please indicate how media and technology are used in your project:

Please list your project's main objectives in order of priority:

_____

_____ ( )

_____

_____ ( )

_____

_____ ( )

_____

_____ ( )

Please put a number from 1 to 5 in the parentheses after each of the objectives you listed above, to indicate how successful you think the project was in reaching it.
[1=not successful - 5=highly successful]

We would be interested in any other comments you might want to make at this time (strengths and weaknesses of project, successful or unsuccessful practices, etc.)

THANK YOU! Please return this questionnaire immediately via the enclosed envelope.

If you would like a complimentary copy of our complete report, just check here [__]

Arizona

FLS/Arizona State University
Department of Library Science and Educational Technology
Tempe, Arizona 85281
602/ 965-6538

Norman C. Higgins, Associate Professor

Library Training Institute

Training school library media specialists for schools in Indian communities. Participants learn to select, evaluate, produce and use media and technology in school library media centers.

California

\+ Azusa Unified School District
Box 500
Azusa, California
213/ 334-1015

C. B. Davis, Principal, Murray School

Media Center Project

Filmmaking by students, video taping for teacher self-evaluation and student participation. Cassette recorders and study carrels, film strips, slide projectors, audio flash card readers, Talking Page, puppetry, Hoffman Readers, and tachistoscope are used in a variety of ways to teach children to read and to improve their self-concept in a highly-mobile community.

Oakland Unified School District
Martin Luther King Jr. School
960 Tenth Street
Oakland, California 94607
415/ 465-5146

Minnie B. West, Principal

School Library Resources, ESEA Title II, Phase II

Media center serves as a learning resource and distribution center for students and teachers. The entire school is considered to be a media center domain with material and equipment from the media center utilized in teaching stations and resource centers daily. Media center activities include: Staff orientation and inservice, team planning for use of media, circulation of print and non-print material as well as equipment, book talks, media production, flexible scheduling of classes, individual, small group and media center skills classes. Students are provided many learning activities through the use of media.

---

* = Site visitation
\+ = Conference attendee

Delaware

\+ Newark School District
83 East Main Street
Newark, Delaware 19711
302/ 731-2238

W. A. Proctor, Principal, Special Education

Diagnostic - Impact Centers

Videotapes are used to enhance self-concept and demonstrate models of learning. T-scopes and loop films are a part of the motivational center. A variety of hardware is employed in mastery centers to teach basic skills.

*+ Sarah Webb Pyle School
5th and Lombard Streets
Wilmington, Delaware 19801
302/ 429-7537

Muriel Cooper, Project Coordinator

Visual Imagery--A Means for Improving Self Concept

Film and media are used to assist fourth and fifth grade boys and girls to improve their self-concept. The students as filmmakers produce and evaluate films about themselves, their interests and their culture.

Florida

School Board of Broward County
1320 S.W. Fourth Street
Fort Lauderdale, Florida 33312
305/ 587-9700

Marion Lowry, Coordinator

Instructional Television

Operation of a four channel 2500 MHz station which produces and televises a variety of instructional programs designed specifically to meet the needs of culturally disadvantaged children.

Hawaii

Kamehameha Schools
KEEP
Kapalama Heights
Honolulu, Hawaii 96817
808/ 845-6631

Gisela Speidel, Project Coordinator

Kamehameha Early Education Project (KEEP)

Videotape (1/2 inch) is used for monitoring student and teacher behavior. Instructional videotapes--both media specialist- and student-produced--are planned. Also planned is student use of portapak VTR to explore their environment and improve language competency. Super 8mm cartridge films are used for large and small groups as well as individual instruction. Sync-sound and slide productions are used for small group and individual programed instruction.

Idaho

Snake River School District #52
Rt. 2, Box 249A
Blackfoot, Idaho 83221
208/ 684-4450

Darrell K. Loosle, Superintendent

Curriculum Change Through Nongraded Individualization

Media is used in each individualized packet. Alternate routes of instruction are provided. The instructional packet consists of: behavior objectives, pretest, instructional routes and posttest. The emphasis is in the areas of reading and mathematics.

Boise Independent School District
1207 Fort Street
Boise, Idaho 83702
208/ 342-4543 x215

Elsie M. Geddes, Project Director

Auditory Perceptual and Language Development Training Program

Concrete objects are initially employed for all perceptual training. The transfer is made to the representational forms. Auditory training is done with live voice prior to tape presentations.

Idaho Falls School District #1
Tiger Avenue
Idaho Falls, Idaho 83401
208/ 522-7490

Victor A. Cushman, Project Director

Snake River Center for the Improvement of Instruction

The media center is used as a teaching tool for teachers. Workshops have been run weekly over a three-year period.

Indiana

Huntington County School Corporation
959 Guilford Street
Huntington, Indiana 46750
219/ 356-7812

Roger Howe, Project Director

Migrant School

A teaching module containing tape and film cassettes is used to teach proper language usage and pronounciation of both Spanish and English.

Iowa

Southwest Iowa Learning Resources Center
401 Reed Street
Red Oak, Iowa 51566
712/ 623-2766

Ron Curtis, Chief Planner and Developer

Project Media Now

Fifty packages which are completely mediated. Program uses commercially produced short and feature films, radio programs, video tape programs and print.

Kentucky

*+ Appalshop
P.O. Box 332
Whitesburg, Kentucky 41858
606/ 633-5708

William Richardson, Director (one of seven)

The Appalshop Project

Local residents are provided with training and experience in all facets of film production. Produced films are rented and marketed.

Michigan

* School District of Ypsilanti
1885 Packard Road
Ypsilanti, Michigan 48197
313/ 483-5982

H. Robert Peper, Coordinator-Evaluator for Special Projects

Diagnostic-Prescriptive Learning Centers in Math and Reading

A diversity of media and technology are being utilized to provide practice of basic skills in an enjoyable self-reinforcing fashion. Methodology is also utilized to facilitate self-direction and greater independence from teacher, thus freeing the teacher to devote more time to individual tutoring and skill teaching.

Mississippi

Clarksdale Municipal Separate School District
P.O. Box 1192
Clarksdale, Mississippi 38614
601/ 627-3231

William E. Metcalfe, Federal Programs Coordinator

Title I Special Educational Assistance for Educationally Deprived Children

The Clarksdale system's use of media and technology includes individualized instructional and team planning techniques; central media center production; closed circuit instructional television; learning centers in individual schools; and provision of paraprofessional assistance for teachers.

*+ Sharkey-Issaquena Line Consolidated School District
Box 246
Rolling Fork, Mississippi 39159
601/ 873-4302

Ryan C. Grayson, Title I Coordinator

Developing a Comprehensive Educational Program for Disadvantaged Children

Educational Television is the focus of media and technology in the project. Programs originate from the state system for ETV (Mississippi Authority for Educational Television). Programs are used both live and taped for playback at a later time.

Montana

Northern Cheyenne Bilingual Education Program
Box 175
Ashland, Montana 59003

Danny Keith Alford, Project Linguist

Bilingual Education Program

The program plans to develop extensive programs utilizing media and technology. The focal point will be to provide a total audio-visual spectrum which includes tapes, videotape, movies, filmstrips, slides, records, PA systems and machines for man written reproduction.

School District #1
Model Cities Agency - Room 300
P.O. Box 588
Butte, Montana 59701
406/ 792-0497

Dale Dart, Educational Specialist

Springboard Project

Media and technology are used to present educational materials. Program application is in the area of preschool education.

Havre Schools
Box 791
Havre, Montana 59501
406/ 265-4356

Steve Ruffatto, Assistant Superintendent

Real World

Project employs five cadet teachers who work under a master teacher to conduct the educational processes. The program is vocationally oriented.

Helena School District #1
Seventh and Allen Streets
Helena, Montana 59601
406/ 442-2590

Jerry Roth, Coordinator of Federal Projects

Language Delayed Class

Project utilizes tape recorders, Language Masters, overhead projectors and record players to provide language experience program for deaf, hearing and speech impaired students.

Custer County District High School and School District #1
421 North Tenth
Miles City, Montana 59301
406/ 232-3812

Ruben O. Gjerde, Federal Projects Coordinator

HELP (Help Eliminate Learning Problems)

Special Services Personnel provide student diagnostic services and learning prescription. Media equipment and materials are made available to classroom teachers.

*+ Billings School District
School District #2
101 Tenth Street, West
Billings, Montana 59102
406/ 248-7421

Edward A. Heiser, Director, Title I

Multiple Supplementary Services Project

A variety of off-the-shelf materials and devices are used to enhance learning for the culturally disadvantaged and economically deprived, as well as to form favorable attitudes toward school and to improve physical and emotional health of students. With remedial reading and math, emphasis is put on the use of multimedia, including audiovisual materials, programmed teaching machines, games, high interest books and other reading matter. Among the audiovisual materials are: System 80, Talking Page, Hoffman Information System, Language Master, phonographs and cassette recorders.

Fort Benton Public Schools
School District #1
P.O. Box 379
Fort Benton, Montana 59442
406/ 622-3213

William J. Hoppes, Superintendent

Auto-Tutorial Approach to Teaching Disadvantaged

Curriculum stated in behavioral terms of major and set concepts. The sub-concepts are developed into lessons or units. Slides, tapes, filmstrips and prints are locally produced and coordinated with study guides, pre- and posttests, and enrichment activities. Portable carrels and storage units were locally designed. There are a total of fifteen hundred units completed, including all areas of the curriculum.

New Hampshire

Union School District
1 Elm Street
Keene, New Hampshire 03431
603/ 352-8611

Richard L. Champagne, Educational Consultant

Special Services for Disadvantaged Children

By utilizing System 80 and Talking Pages, along with other media experiences, students will improve reading skills in a remedial program.

New York

School District #7
Public School 25
811 E. 149th Street
Bronx, New York 10455
212/ 665-9686

Luis A. Cartagena, Director

The Bilingual School - P.S. 25

Project is aimed at the development of functional bilingualism of elementary students. Facilitates the academic achievement of Spanish speaking students by teaching them in their own language, while simultaneously developing their skills in English. The overhead projector, filmstrips, tape recorders, videotape and Language Master are used in the program.

North Carolina

Lenoir County Public Schools
Kinston, North Carolina 28501

(Mrs.) Edith C. Wiley, Learning Lab Supervisor

Reading and Math Learning Laboratories

Development of a library media program for the educationally disadvantaged. The program includes Reading and Math Learning Laboratories. The school libraries supply materials and equipment for individual use in school and at home.

Moore County Schools
Box 977
Carthage, North Carolina 28327
919/ 947-2976

Pauline F. Myrick, Director of Educational Media

Independent Study Center-Experimental Project in the Use of Media

All types of media on many levels and interests are used in the center containing 25 carrels and spreading into the main library complex. Both full courses and in-depth study materials and opportunities are available. Remedial work in all subjects is a part of the project. The faculty in the various areas supervise achievement, diagnosing and prescribing.

Oregon

Ashland School District #5
201 South Mountain Avenue
Ashland, Oregon 97520
503/ 482-4055

Keith Garrett, Project Director

Ashland High School Computer Mathematics

A computer is used as a vehicle for teaching arithmetic concepts and for developing math skills. In addition to the computer program, visual materials were locally developed which illustrate concepts.

E.S.E.A. Title I-M, Washington County
Poynter Junior High School
1535 N.E. Grant
Hillsboro, Oregon 97123
503/ 648-8561 x277

Phyllis Bass, Director, Title I-M

E.S.E.A. Title I-M

Project is aimed at increasing academic skills, fostering a sense of achievement and stressing the importance of continuing education. Student attitudes toward school are improved through learning materials that portray the history and culture of minority groups and the contributions of minority leaders. The project does not use media extensively.

Texas

Austin Junior High School
Pharr-San Juan Alamo School District
P.O. Box 1336
San Juan, Texas 78589
512/ 787-5975

Noel Kellar, Principal

Coordinated Vocational Academic Curriculum Project

The project has developed student performance objectives which are geared to individual student learning rates. Instruction is via filmstrips, cassette, realia and paper-pencil activities.

Utah

*+ San Juan School District
Indian Education Center
Box 425
Blanding, Utah 84511
801/ 678-3901

Kent D. Tibbitts and Don Mose, Media Specialists

Project Navajo Curriculum

Cassette tapes are recorded in Navajo language for use with locally produced slides, filmstrips, books, workbooks, and study guides. Sixteen millimeter films have been produced utilizing computer animation techniques. Language Master programs and flip charts are under development.

Vermont

Addison Northwest Supervisory Union
147 Main Street
Vergennes, Vermont 05491
802/ 877-3761

David A. Potter, Assistant Superintendent

Language and Communication Development (Photo Report Phase)

Students are taught to properly use cameras, take pictures, develop and process film, and to print and enlarge photographs. The Photo Phase is a part of an extensive remedial and corrective reading program.

Montpelier Public School System
152 Main Street
Montpelier, Vermont 05602
802/ 223-6341

Robert E. Jackman, Director, Educational Media

A Medial Approach to Minimizing Cultural Deprivation

Students of the third and sixth grades will be provided study carrels with appropriate media and equipment to support classroom curriculum and instruction.

West Virginia

Park Ungraded High School
104 Park Street
Bluefield, West Virginia 24701
304/ 327-8414

Margaret Pace, Principal

Computer Assisted Instruction

Two teletype machines are connected to the Bluefield State College Computer. Programs are developed in evaluation and drill in basic addition, multiplication, subtraction and division, and an instructional unit on money.

Wisconsin

River Falls Public Schools
418 North Eighth Street
River Falls, Wisconsin 54022
715/ 425-7231

Peg Wells, Reading Coordinator

An Intensified Reading Program for Children with Learning Differences

Students in grades K-6 are instructed daily within their classroom through a team approach. Reading Skills Instructional Programs are designed to match students' modality of learning. Listening centers and a variety of instructional media materials and equipment are used to support the program.

* New Holstein Joint School District #5
1715 Plymouth Street
New Holstein, Wisconsin 53061
414/ 898-5441

(Mrs.) Ruth Freiburger, Title I Coordinator

Augmented Services to Prevent Learning Disabilities

A program involving a rural mobile and home visitation program. Filmstrips, phonograph recordings, magnetic tapes, books and other print materials are taken to homes in rural areas. The home visitor works closely with the families in training parents to assist their children in learning activities.

---

* = Site visitation

\+ = Conference attendee

Appendix E: List of addresses requested at the conference

ADDRESSES REQUESTED AT THE CONFERENCE

Media and Disadvantaged December 3, 4, 1972

National Audio Visual Center
General Services Administration
National Archives & Records Services
Washington, D. C. 20409

A central clearinghouse of Government-produced audiovisual material. Lends and rents materials placed with the Center by agencies. Sells materials by producing agencies.

CINE Associates, Inc. (Council for International Non-Theatrical Events)
P. O. Box 3786
Washington, D. C. 20007

Accepts student-made films for distribution. Dr. Harry Johnson is on the board.

Technological Applications Project (TAP)
United States International University
Corvallis, Oregon 97331

A Few Information Centers (with ERIC computer search facilities)

RISE
198 Allendale Road
King of Prussia, Pa. 19406

ACCESS
Educational Media Services
2371 Stanwell Drive
Concord, Ca. 94520

San Mateo Educational Resources Center (SMERC)
333 Main Street
Redwood City, Ca. 94063

BOCES
Northern Colorado Educational Board of Cooperative Services
830 South Lincoln
Longmont, Colo. 80501

CEM REL
Central Midwestern Regional Education Lab.
10646 St. Charles Rock Road
St. Ann, Missouri 63074

Research and Information Center
Appalachia Educational Lab.
Box 1348
Charleston, West Virginia 25325

See also Director of Educational Information Resources, compiled by Judy Wanger, System Development Corporation, Falls Church, Virginia. Published by CCM Information Corporation, New York, 1971.

Published by:

The ERIC Clearinghouse on Media and Technology

Stanford Center for Research and Development
in Teaching

Stanford University

Stanford, California 94305

BLANDING, UTAH

A blend of the latest computer graphics and some almost timeless Indian stories is one feature of the Navajo curriculum project at the San Juan School District in Blanding, Utah. With a medicine man signed on as cultural consultant, the project produces 16mm color films with Navajo dialogue to bridge the gap between home and school for young Indian children.

Audio consultant Mary Toledo dubs an Indian story onto cassettes.

• 1. The project at the Indian Education Center is funded with $26,000 of Title 7 money, augmented by funds from other sources including the Utah Division of Indian Affairs. Currently, 1,200 Native American students are served by the project.

When the project was funded three years ago, its purpose was to develop instructional materials in the Navajo language to assist with a bilingual program. It now covers kindergarten through fourth grade. The students' native language is used to teach them basic concepts. At some schools, the primary concentration is on teaching students to read and write Navajo.

The project's main goals are to build self-pride or self-respect by using the student's own language, and to teach the student basic concepts in his own language so that he understands it.

"Were saying we don't care what language you learn in it, so long as you learn it. Probably 95 percent of our students speak only Navajo," according to Mr. Kent Tibbitts, media specialist.

Initially, Utes as well as Navajos were invited to join, but they refused to take part. The program is operational at three reservation schools—Montezuma Creek, Bluff, and Mexican Hat.

The project uses a certified Anglo teacher and a Navajo cooperating teacher in each classroom.

• 2. The project is very media-oriented, using filmstrips, films, slides and audiotapes.

Navajo is very difficult. Every word has to be said just right.

Being very production-oriented, the project uses two-track and four-track Sony videotape recorders. Recording a narrative in the Navajo language is very difficult, project directors say. Every word has to be pronounced and reproduced exactly right. Background music and sound effects are added for a professional touch. A mixer, some graph equalizers and some limiters are also used for "professionalism."

Real-time duplicators are used. The staff can duplicate four tapes at one time, going from reel-to-reel to get the master, and then transferring everything to cassette. Each class has listening stations which serve three to four persons. Materials are designed to be used in a structured way by teachers, and in a non-structured way by students. Classrooms also are equipped with Language Masters.

• 3. During the first year, Louis Singer, a Navajo, served as a cultural specialist. Don Mose, also a Navajo, has served as cultural specialist the past two years, as well as art specialist. Kent Tibbitts is the project's media specialist, and Mary Toledo acts as a cultural and sound specialist.

Mr. Lynn Lee is director of the bilingual program, and has coordinated efforts throughout its existence. He also applied for the original grant.

We had a medicine man . . . as an advisor.

• 5. A bilingual parent committee works with the school staff on materials. "For instance, if we have some cultural problems, we go out and talk to them," Mr. Tibbitts explained. "Once, we had a medicine man come in and advise us on our stories." Materials are presented to the parent committee for approval.

• 6. Students were involved in three projects: a visual perception project, experience stories, and computerized films. In the visual perception project, students developed designs and curriculum materials for the kindergarten and first grade reading readiness program.

Neighborhood Youth Corps students spent evenings putting together experience stories. "We call them experience stories," explained Mr. Tibbitts, "because we are trying to get them to read a story and then relate that experience or a similar experience back to their teacher, so that the communication gap in the school is less."

Neighborhood Youth Corps youngsters also helped do art work for computer-animated films, by traveling to Denver and working with the computer crews.

• 7. The project has employed a heavy concentration of media and technology. "We used cassettes rather

than books when we started out, because we had only two people who could read and write Navajo in our district," Mr. Tibbitts recalled.

• 8. The director imagines there are projects similar to Blanding, but their project developed independently.

They didn't lose one candy bar, but they lost all their tapes and cassettes.

• 9./ Here's one measure of success—rather unorthodox—
10. as related by Mr. Tibbitts:

"We had some recorded books stored in the Mexican Hat School, and during Christmas vacation someone broke into the storage room and stole a cassette player and all the cassettes and all of the books. Three cases of soda pop and a whole box of candy bars sat there for the whole vacation with the window broken. They didn't lose one candy bar, but they lost all their tapes and cassettes. So we knew we were on the right track."

• 11. Just plain alphabet cards with Navajo-experience drawings on them are popular with the students. Teachers would like them on Language Masters. "Of course, then the kids will be even more wild about

Navajo children listen to audiotapes under their favorite alphabet cards.

them," Mr. Tibbitts said.

• 12./ Mr. Tibbitts believes it would never have been
13. possible to begin the project without outside funds, and he couldn't indicate what would happen if funds were dropped.

• 14. Mr. Tibbitts indicated he felt the project had made many mistakes because "we didn't know where we were going, and we didn't know of any other program like this." It would have been better if the project were goal-oriented, rather than crisis-oriented, the first year, he said.

"Probably the big mistake would have been to sit down the first year and have a bunch of goals when nobody knew where we were going anyway," he stated.

• 15. "One thing we learned is that Navajo students are very perceptive about art work," Mr. Tibbitts said. "We are used to highly commercialized, stylized types of art. A cat is two circles with a squiggle under them. But this is distracting to Navajo children. They look at it and ask, 'That's a cat'?"

• 16. During the first year, a Career Opportunities Program allowed teachers to be released from classrooms at noon on Fridays. At Blanding, they received college credit courses from personnel from Brigham Young University. Some teachers have received their certified status this way.

• 17. As for student training, they are taught how to produce materials, for projects described earlier with the Neighborhood Youth Corps students.

• 18./ The district has a newspaper, "Speaking of
19. Progress," which features articles about the project, and is distributed to parents and the community.

• 20. Mr. Tibbitts named "the people here" as the strengths of the program. "They're really committed to the project," he said.

A weakness . . . we don't have trained people.

• 21. The weaknesses center around untrained people, he indicated. "I'm not a photographer, for instance. And we don't have the funds to hire one. Another weakness is that we just don't have a staff to do everything that people request. It's budgetary," he said.

• 22. Mr. Tibbitts said he didn't know what they could have done differently, mainly because "we didn't know where we were going. Probably the thing we didn't anticipate was the real need of getting funds for people," he said.

• 23. Because people in the area are conservative and "somewhat opposed" to federal programs, there is a lack of enthusiasm at times, Mr. Tibbitts said. But the project is overcoming this handicap.

• 24./ Sixteen millimeter film is the "ultimate" teach-
25. ing aid, he said, because of its movement, sound and color. Next, he listed slide-sound shows, audio cassettes, and finally books and study guides.

Don Mose points out alternative coyote drawings for computer animated films.

• 26. Besides Brigham Young University mentioned earlier, Utah State University has helped with the project. Computer Image Corporation contributed more than 50 percent of the cost of the films on the computer animation project.

• 27. The weakest point in the project is photography, according to Mr. Tibbitts. "But we just don't have the budget, and we don't really know of anybody that could fit in. We like to have Indian people as much as possible in this project."

The book's text is in English. But the audio cassette is in Navajo.

committed to make materials available to any school that has Indian children

• 29. "Our project is committed to make materials available to any school that has Indian children at cost," Mr. Tibbitts noted. The films, he said, portray stories that are basic among most Indian tribes. Soundtracks can be changed for about $500 by Computer Image Corporation, so that the "Coyote" legend films can be passed from tribe to tribe. The project does have a list of curriculum materials and a list of films. "One fellow from New York wrote me a letter, and I sat down at a cassette and answered him," Mr. Tibbitts recalled. "He must have liked the answers to his questions, because he came and spent the summer with us. He came out with his own money, and he really had a good time. Anybody who wants to come and talk to us, we'd be glad to tell them what we know."

Kent D. Tibbitts and Don Mose, Project Media Specialists
San Juan School District
Indian Educational Center
Box 425
Blanding, Utah 84511
801–678–3901
Total Program Budget: $26,000
Five persons assigned to program.
Serves a rural community. Involves 1200 Native Americans (350 kindergarten-grade 3; 350 grades 4-6; 150 grades 7-8; 150 grades 9-12; 200 adults).

Published by:

The ERIC Clearinghouse on Media and Technology

Stanford Center for Research and Development
in Teaching

Stanford University

Stanford, California 94305

ROLLING FORK, MISSISSIPPI

Rolling Fork, Mississippi makes typical use of a large, statewide educational television system. TV here is two-faced. It can be a savior—by bringing cultural enrichment and an expanded curriculum to disadvantaged students at all levels. But its presence can also lead a school district to depend too heavily upon programming from a distant source.

• 1. The Sharkey-Issaquena Line Consolidated School District project in Rolling Fork is entitled "Developing a Comprehensive Educational Program for Disadvantaged Children." It is funded with $39,545; local funds total $5,000, while $34,545 are a combination of ESEA Title I and NDEA Title III funds. Some 1400 students are served.

According to Ryan Grayson, Title I Coordinator, the following project objectives have prime priority:

1) To enrich and expand curriculum offerings in reading, mathematics, language arts, and social studies;
2) To provide pupils living in rural isolation with cultural enrichment through the medium of educational television;
3) To provide educationally deprived pupils with an audio-visual learning program to supplement regular course offerings; and,
4) To provide an instrument and atmosphere whereby "learning can be fun."

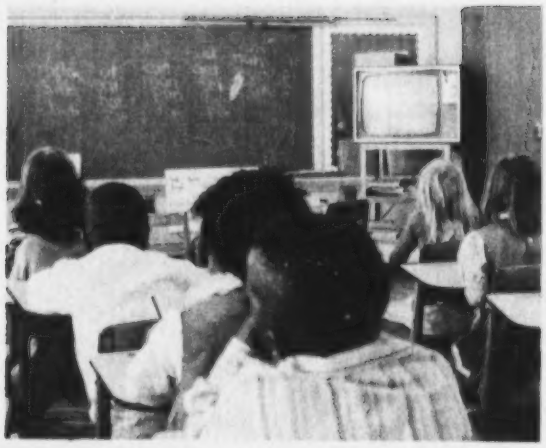
Educational television provides an alternative means in meeting the learning needs of children. The major emphasis in programming is in the areas of reading and mathematics.

Capitalizes upon high local interest in television.

Televised instruction was deemed a viable alternative to regular classroom instruction because a predominant number of homes in the community own television sets and families log high viewing time. It is believed that the project capitalizes upon the high local interest in television.

The Rolling Fork project makes extensive use of the state-wide system for programming and, in doing so, finds it is limited in its program offerings.

• 2. The project, while heavily concentrated in educational television, does employ a multi-media approach to instruction. In addition to televised programming, the project incorporates 16mm films, the Hoffman Reading System, audio reel and cassette tape recorders, listening stations, phonographs, overhead projectors and filmstrips.



Children watch a social studies program in a Rolling Fork classroom.

• 3. The district personnel primarily responsible for the design and implementation of the project are: Ryan Grayson, Title I Coordinator; Louise Boggs, Elementary Curriculum Supervisor and Clyde Richardson, District Superintendent.

• 4. The project was designed to satisfy student needs in the areas of reading and mathematics. Currently programming is being designed in Language Arts and Social Studies.

• 5. A parent advisory committee consisting of five parents working with district office personnel develops priorities for the programming and expenditures of ESEA Title I funds. In addition, school staff, health department personnel and welfare department personnel help conduct needs assessments and establish educational priorities.

• 6. While students do not formally participate in program planning activities, they have informed influence. For example, students who experienced the advantage of televised instruction in the elementary grades express concern upon entering junior high school that similar programs should be instituted at that level.

• 7. The project designers capitalized upon the high interest level in television. Television also provided the district with a means to broaden the curriculum offerings.

Visited several projects which assisted them in identifying what they did not desire to do.

• 8. While there were no operational projects that provided ideas upon which to build the Rolling Fork project, the designing personnel did visit several projects which assisted them in identifying what they did not desire to do.

A young lady creates her own materials for the overhead projector.

• 9. The local school district personnel, students and townspeople recognize the project as being successful.

• 10. Evidence cited in support of the project's success include:

1) Children, who while in primary grades were non-readers, are now reading.
2) The acquisition of basic skills.
3) Favorable teacher comments and feedback.
4) Student's recall of what was taught and learned.
5) The Mississippi Authority for Educational Television site evaluation report.

• 11. While the district did not discover alternatives to media use, they did change their attitude about media. The original attitude held was that media was an "extra" to the instructional program. As a result of this project, media is now considered to be an integral and essential component to the instructional system.

• 12. It is believed that the local district would continue the project if outside funds were withdrawn. The main reason given is that the major expense of the program was involved in equipment acquisition and installation. It was indicated, however, that the program would be maintained at its current level of operation and could not be expanded.

• 13. The project director indicated that a like project could be started without a heavy input of outside funds. However, it would be impossible to have the quantity and quality of materials and equipment to operate such programs on a high level.

A misjudgment to move rapidly on equipment selection and purchase.

• 14. The project director and staff now feel that it was a misjudgment to move rapidly on equipment selection and purchase and to equip totally during the initial start-up of the project.

• 15. The staff indicated that they were made more aware of the instructional effectiveness of media particularly with the disadvantaged. They cite the carry-over in learning and the apparent expansion of retention.

Interestingly, the staff observed attitudinal changes in students with regard to their home television viewing. The students involved in the project appear to be inclined to persuade other family members to view educational television programming rather than commercial programming.

• 16. The district and school staffs did receive special training as a result of the project. There is a continuous teacher district-sponsored in-service training program. One product outcome is the pre- and post-television lessons. The in-service training program is assisted by the Mississippi Authority for Educational Television.

Students are never tested on television instruction content.

• 17. The program did not involve extensive special training for students. However, every effort was made to maintain a non-threatening atmosphere. Students are not ever tested on television instruction content.

• 18./ 19 Special preparation for parents and townspeople included special demonstrations, presentations to civic clubs and local newspaper coverage. The most effective means of communicating to parents has been judged to be child to parent communication about the program.

• 20. Major strengths of the program, as identified by Mr. Grayson, include:

1) Demonstrated change in student behavior,
2) Effective locally produced programs of instruction,
3) The integration of multi-media into the instructional system,

4) Each classroom is wired for closed circuit educational television reception,
5) Each classroom is equipped with color television receivers,
6) Each child is scheduled for educational television viewing on a weekly basis,
7) Educational television programming is scheduled throughout the elementary grades; and
8) The project provides teacher in-service training programs.

• 21. Three weaknesses of the program have been identified as:

1) Technical equipment failure,
2) Heavy dependence upon state system for instructional programming,
3) Lack of adequately trained technical personnel.

• 23. It is believed by the project staff that adequate administrative and staff support has been given the project. A major reason for the widespread support appears to come from the open support and commitment of the district superintendent.

• 24. The project staff conducted a staff survey to determine which media was judged to be effective. The survey employed a rating scale from 1 (low) to 5 (high).

The results of the survey indicated that the education television system was highly effective (5). The Hoffman Reading System and filmstrips were rated 4 and phonographs and tapes were rated 3. 16mm was rated 1, however it was stated that the district lacked an adequate film library.

• 25. The project director explained that the selection of the Hoffman Reading System was the result of a district search to provide an effective instructional system for children with reading/learning problems.

It was emphasized that the district early in the planning stages decided that, while there might appear to be an emphasis upon television, the commitment was to a multi-media approach to instruction.

• 26. Outside technical assistance was received from the Mississippi Authority for Educational Television and a television equipment supply house.

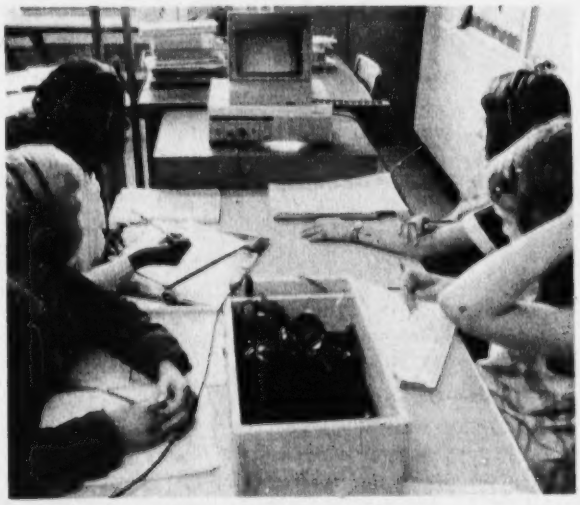
Assistance needed in writing of education specifications.

• 27. It was strongly felt by the project director that assistance in the writing of education specifications was needed. It appeared that no agency existed to supply the needed expertise.

• 28. The planning and implementation of a project similar to the Rolling Fork project would be a great deal easier today. Two reasons cited are the availability of technical assistance from both the public and private sectors, and the availability of people who now have experience in planning and implementing such a project.

• 29. Currently there is no information or printed materials available describing the Rolling Fork project.

• 30. The project director, Mr. Grayson, indicated that effective project management has kept personnel requirements to a minimum. There are, in addition to the project director, one and one-half teachers assigned to the program.



Four youngsters give the Hoffman Reading System a workout.

Ryan C. Grayson, Title I Coordinator
Sharkey-Issaquena Line Consolidated School District
Box 246
Rolling Fork, Mississippi 39159
601—873-4302
Total Program Budget: $39,545.00
One and one-half persons assigned to program
Serves a rural community. Involves 1163 Blacks; 8 Mexican-American; 269 Caucasian; 3 Oriental (576 kindergarten-grade 3; 608 grades 4-6; 256 grades 7-8; 30 adults).

NEW HOLSTEIN, WISCONSIN

Operating in a rural atmosphere with large families spread over a large area, a New Holstein, Wisconsin Joint School District project to prevent learning disabilities has brought a new meaning to the word "busing." A mobile van and home visitation project has turned an hour's bus ride to school into an exciting learning experience for preschool youngsters.

• 1. The New Holstein Joint School District No. 5 is located in northwestern Wisconsin. The district encompasses 126 square miles of farming and dairy country.

The New Holstein program to augment services to prevent learning disabilities is dependent upon home and school cooperation, with parents and school staff working in close harmony and committed to the improvement of the quality and effectiveness of a public education. The project is funded with $30,000 of Title I funds.

The project, which is jointly supervised by Principal Don Ficturn and School Librarian (Mrs.) Ruth Freiburger, extends well beyond the confines of the school. Two highly trained and mobile paraprofessionals bring into the rural homes of New Holstein the adventure and thrill of learning.

Two components of the New Holstein Program are the Preschool Mobile Unit Program and the Home Media-Visitation Program.

It's a big step when preschoolers begin learning on a van.

The Preschool Mobile Program currently involves the preschool children from four to five years of age. The program involves home pick-up and return of preschool children.

The van which is used to pick up the preschool children is equipped with a variety of educational materials. The one-hour-plus ride, for the children first picked up, is filled with wide and varied learning experiences, including perceptual and cognitive development, environment awareness and human relations.

The Home Media-Visitation Program is currently servicing families representing over one hundred children whose ages range from one to five years.

A Home Visitor, who is a district trained paraprofessional, visits each of the homes on a weekly basis. During her visitations she exhibits and demonstrates various child and adult oriented learning materials which are available for home loan. In addition to providing several interest and enrichment materials, the program provides materials which supplement the school's curriculum materials.

• 2. The program provides for home use of tape recorders, phonographs, filmstrip viewers, and slide projectors. Materials made available include: pre-recorded audio tapes, phonograph recordings, filmstrips, slides, flat pictures, models, puzzles, maps, globes, talking books, books, encyclopedias, dictionaries, adult and children's magazines and toys.

It was noted that damage to materials and equipment was limited to normal wear, and there have been no losses.

Not one family subscribed to a daily newspaper.

• 3. The program was originally conceived by Principal Don Ficturn who identified through a community audit of twenty-five families that not one family subscribed to a daily newspaper, only two families subscribed to a monthly magazine, and none of the families possessed a library card. However, most of the children's homes did have a television receiver.

• 4. The New Holstein Project was designed to assist the schools in providing compensatory services to improve upon the cultural and economic deprivation experienced by the children of the community.

The mobile primary program as well as the primary grade children were being provided with experiences to increase their social awareness, basic skills and self concept.

• 5/ While parents and students were not directly in-
6. volved in the planning of the project they were surveyed as part of a needs assessment procedure.

• 7. Project personnel relied heavily upon media and technology because of the newness to the local community which created very high levels of interest and motivation. However, and more importantly, it was found that many families were void of readers and the mixed media materials made it possible for children and their parents to experience varied and interesting mate-

rials. The self-instructional programmed aspects of media also provided direct and spin-off learning.

• 8. While the New Holstein staff did not visit other school districts to see first hand innovations taking place, they did receive ideas from reading various professional journals and materials and equipment salesmen provided information and project descriptions.

• 9. The local staff believed very strongly that the New Holstein efforts were quite successful. Not only were there indications that students were performing better in school, but there was a high increase in parental involvement with school programs.

• 10. The evidence cited to support the project's success includes highly rated parental evaluation and the dependency families have upon the home media visitation program. The home requests for materials and equipment continues to steadily rise.

• 11. While the Home Media-Visitation Program initially included only the more traditional print and non-print materials, it was later found that the talking books materials were both extremely popular and beneficial and that there was also a very high demand for educational toys.

• 12/ It was generally agreed by the local staff that the 13. Home Media Visitation Program could not have been accomplished without an outside dollar input. The local dollars raised, through taxation, can only provide for a basic traditional educational program.

Need for smaller, miniaturized equipment which is highly portable.

Learning's a family affair in New Holstein (Mom's on the right.)

• 14. The project staff found that because of the unique aspects of bringing into the homes materials and equipment, there is a greater need for smaller, miniaturized equipment which is highly portable.

• 15. The major findings of the project staff resulting from the project experience included:

1) Paraprofessionals are more readily accepted by families than are professional school staff,
2) The vicarious experiences provided children through the use of media do make an impact upon the child, and
3) Parental involvement in the child's learning activities does have a positive effect.

• 16. The project provided special training for the paraprofessional staff which included basic media equipment operation and simple maintenance, materials selection procedures, card cataloguing and methods in working with students and parents.

• 17/ Parents and students were given basic training in 18. the operation and care of hardware and procedures in selecting and ordering materials. Parents were given instruction in how to use materials with their children to capitalize upon the instructional aspects of the materials.

• 19. The project staff made use of a local newspaper and other established lines of communications with the citizenry to promote the project. It was felt by the staff that a portion of the project's success is due to the high level of community acceptance which grew out of the public relations.

Helping parents recognize learning can take place outside of school.

• 20. The major strengths of the New Holstein project include:

1) School entry into the home environment;
2) Cooperative engagement of parent and child in the child's learning activities;
3) Helping parents recognize that learning can take place outside of school; and,
4) Helping parents better understand how and what their children learn.

• 21. The staff feels strongly that the project must be expanded to include a great many more than the fourteen or so families now being served.

• 22/ While the staff felt adequate planning and prepara-23. tion was completed prior to instituting the project, there was a feeling that the State did not provide adequate

support in the initial stages of the project. The example of the State's non-support centered in the State's initial refusal to approve the purchase of a van for the preschool program and its refusal to support the purchase of equipment for home use.

• 24. The project staff in its ranking of media effectiveness rank phonograph recordings, filmstrips, games and puzzles as being most effective, audio tape, flat pictures and print materials as being of average effectiveness and slides as being the least effective.

• 25. The major reasons cited for selecting the materials and equipment employed in the project included availability, compactness and portability and uniqueness to the home environment.

• 26/ The major source of outside technical assistance 27. came from the equipment salesman of the regional audio-visual equipment and materials distributor. While the source of technical assistance was limited to the salesman, it was adequate.

• 28. As the project utilizes simple and basic materials and equipment, it has a highly exportable quality. The only limiting factors include money, community acceptance and the quality and training of the paraprofessional staff.

• 29. If further information is desired, the annual Project Evaluation and Description is available by writing to (Mrs.) Ruth Freiburger, Title One Coordinator, Augmented Services to Prevent Learning Disabilities Program, New Holstein Joint School District No. 5, New Holstein, Wisconsin 53011.

A bus is a good place to learn the alphabet.

Mrs. Ruth Freiburger, Title I Coordinator
School District Jt. No. 5
1715 Plymouth Street
New Holstein, Wisconsin 53061
414—898-5441
Total Program Budget: $30,000
Seven persons assigned to program.
Serves a rural community. Involves 126 Native Americans (10 pre-kindergarten; 67 kindergarten-grade 3; 33 grades 4-6; 4 grades 7-8; 12 adults).

BILLINGS, MONTANA

Working with off-the-shelf devices and materials, a project at Billings, Montana, has demonstrated that the school experience can be greatly improved without the investment of funds in new buildings and facilities.

The Billings Public Schools project entitled "Multiple Supplementary Services Project" is funded with $207,308 in Title I ESEA money. Another $40,000 in funds is available at the local level. Over 550 students are involved.

Walls were torn down in an old school building to create an open classroom.

According to Edward A. Heiser, Project Director, the following objectives have priority:

- 1. 1) Improvement of classroom performance, attitude and interest in reading and mathematics and other academic areas.
  2) Improvement of students' self-image.
  3) Positive change of attitude toward school and education, with improvement in pupil's average daily attendance and decrease of dropout rate.
  4) Improvement of student's physical health, and his family's emotional and social stability.

Emphasis on attitude, not subject matter.

According to Mr. Heiser, more emphasis is put on attitude than on subject matter.

An Evening High School employing total individualized instruction is also a major part of the program, as are emergency medical and dental care.

Mr. Heiser said project personnel were interested in getting problems identified in the first three grades. Some behavior reinforcement is used—children go swimming, bowling, and buy model planes at a local shopping center.

- 2. Media and technology used in the project include: System 80, Hoffman Information System, overhead projectors, Language Master, tape recorders and records, Talking Page, EDL controlled reader, movie projectors and various reading and math games.
- 3. William A. Serrette, assistant superintendent in 1966 when the first Title I project began in Billings, was mainly responsible for the project. Don Black was director of the program until two years ago.
- 4. Student deficiencies in mathematics and reading were the specific needs which prompted the project, as well as social needs.
- 5. Although the initiative to begin the project came from the District and State in 1966, a parent advisory council must approve projects (under Title I rules). The School Board also must approve actions, and students also serve on the advisory council.

Machines turn students on.

- 7. The big reason for the heavy concentration on media and technology is "for motivational reasons." System 80 is almost identical to a TV set, and "machines turn students on" according to Mr. Heiser. "To kill off interest, give them a textbook they can't read," he said.
- 8. Mr. Heiser could not point to other projects which provided Billings with ideas, because their project was planned to be different. Each year, as a continuing policy, they try out new gear and then decide on changes.
- 9./ He believes strongly that the project is a success,
  10. as a result of logging a lot of student behavior. Many diagnostic tests are administered to students throughout the year.

"At least the logs force the teachers to be more concerned with the students," Mr. Heiser commented when asked about reactions to the various measurement techniques.

- 11. Some reading programs will be done with no hardware—for example, The Open Court reading program. [Open Court Publishing Company, P.O. Box 599, La Salle, Illinois 61301.] Reading and mathe-

matics labs continually test out latest equipment and software as part of the project.

• 12. The project would probably continue because the materials are already purchased and the machines paid for. Probably, the district would try to keep the teachers on, picking up some of the program. Plans are already under way for the Evening High School to be picked up and incorporated into a new career center.

• 13. Mr. Heiser feels, however, that the project could not have been conducted without outside funds. Title I funds allowed them to demonstrate the labs would work. They demonstrated the need for the program and developed support for it using Title I funds.

• 14. The project *has* changed during the past six years. For instance, now regular teachers are involved in the labs and work with the students. And the district has developed its own packages for evening high schools. "We would like to meet even more of the students' needs," Mr. Heiser said.

• 15. Those working with the project learn something new every day. "You can become frustrated when the projects aren't accepted by other school personnel," according to Mr. Heiser. "It's best to leave things alone and let them fall into place. Gradually, the other personnel will become more supportive."

• 16. Staff training included regular in-service meetings. The author of the Stanford Diagnostic Reading Tests came, as well as "quite a few" other visitors. Also, three days before school begins in the Fall are devoted to staff training.

• 17. The only activity which might fit into "student training" is meetings of psychologist Roy Burrows with each student (in different size groups) before the student enters the program.

Learning machines increase a youngster's motivation to learn, program directors say.

• 18. In one sub-program (at Orchard School) all parents have to meet with the staff before the program begins. However, this program involves only six students. There are Open Houses at all schools. Title I Proposals go to the advisory council by law, and are available to all parents for informational purposes.

• 19. At the beginning of each school year, the project directors try to have a general public meeting to explain the program. At one such meeting, Rudy Munis from the Denver Regional USOE office and Dean Lindahl, State Director of Title I, spoke to the people.

One to two relationships: one student to two teachers.

• 20. The individualized basis for the project is its main strength, according to Mr. Heiser. "We get one-to-two relationships—that is, one teacher and one aide for each student!" This two-teachers-for-each-student ratio is carried out in each of five labs. Another key strength of the program is its emphasis on changing of attitudes, he feels.

• 21. Limits made necessary by the funding level are considered to be the main weakness of the project. More specific guidelines from USOE would be considered desirable to avoid going "the wrong way."

• 22. Funding for three years would be more realistic and would allow for planning. Now, it is year-to-year. For instance, only 2 of the 60 teachers are on tenure; 58 are not.

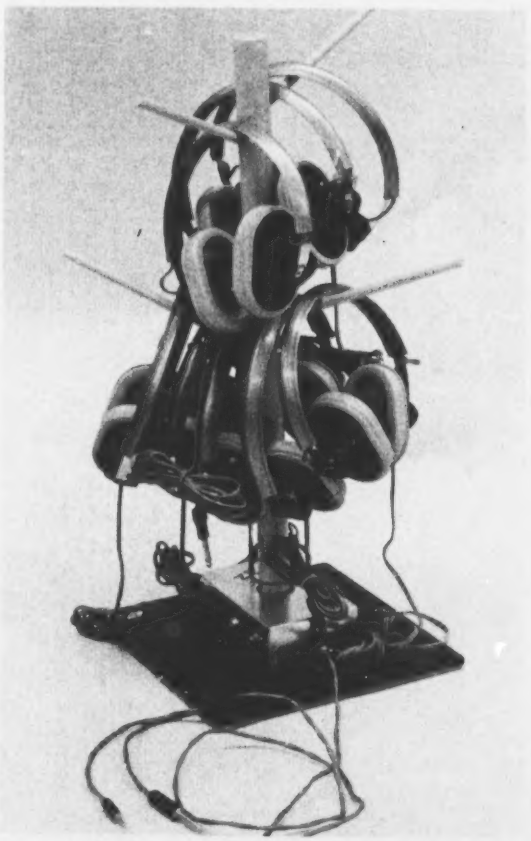
• 23. The administration and staff has been "very good" throughout the project. They have provided extra support by paying extra aides. They house Mr. Heiser and pay his phone bills. Parochial schools give support by housing counselors.

• 24. 1) System 80 is seen as the most effective media because of its motivational approach with students.
2) The Language Master is effective because the student can contrast his own pronunciation with the teacher's, and can use it with a variety of material.
3) The Hoffman Information System, similar to System 80, has higher level material available and is also effective.
4) Fourth on the effectiveness level was the Talking Page.

• 25. The media was chosen because the program is *remedial,* said Mr. Heiser.

• 26. Help from outside sources includes some advice on financial interpretation from the State Education Department. In addition, the project brings in representatives from wholesale firms to show "what's new."

• 27. The project has received all the technical assistance it requires, mainly from the director of the Instructional Materials Center, Marshall Jones, and technician Leonard Brubec.



A wired "tree" designed by Instructional Materials Center personnel keeps headphones neat and accessible.

• 28. Mr. Heiser feels it would be easy to set up a project similar to Billings. They have collected their media over the years, however, so he believes that buying it all at one time would be very expensive. They have $15,000 worth of equipment now.
• 29. Copies of the official proposal for the project are the only information available on it. A slide tape presentation is being prepared.
• 30. The real success of the program depends on the personnel—the teachers.

Edward A. Heiser, Director, Title I
School District No. 2
101 10th Street West
Billings, Montana 59102
406—248-7421
Total Program Budget; $207,308
Thirty-six persons assigned to program
Serves a community of 50,000-300,000. Involves 2% Blacks; 15% Mexican-Americans; 73% Caucasian; 7% Native American; 1% Oriental; 2% Other (89 kindergarten-grade 3; 211 grades 4-6; 156 grades 7-8; 98 grades 9-12)

WILMINGTON, DELAWARE

Over 100 grade school children function as filmmakers and critics at two Wilmington, Delaware, schools, in a project organized, coordinated, and originally funded by one resourceful art teacher.

• 1. The ESEA Title III Grant Award Project, "Visual Imagery: A Means for Improving Self-Concept" has been operational for two years in Wilmington. The project services in excess of 165 fourth and fifth grade students enrolled in the Sarah Webb Pyle, St. Mary and St. Stanislaus Elementary Schools.

"Visual Imagery" combines and utilizes the art of filmmaking and cultural experiences to improve the self-concept of the children involved. The project provides group guidance activities and offers opportunities for the development of positive social relationships.

The major objectives of "Visual Imagery" stated by the Project Coordinator (Mrs.) Muriel Cooper are:

To improve the ability of fourth and fifth grade children to communicate and evaluate ideas regarding:

How they perceive themselves as measured by the Piers-Harris Children's Self-Concept Scale or a comparable instrument.

How they think others perceive them as shown by a willingness to have performances and participation in completed films seen by others.

How they perceive themselves in relationship to others as evidenced by volitional participation in at least one activity of a filmmaking group.

What they perceive they would like to become as indicated by students finding at least one area for participation and self-expression within the structure of a filmmaking project.

The participating students receive instruction and assistance in film planning, research, role playing, photography, editing, writing, directing, production, composition and the use of the creative arts in filmmaking.

It is believed by the project staff that the experiences provided children to interact and relate to each other gives opportunity for each to experience group acceptance. The desired cyclic experiences include group acceptance, which leads to self-acceptance, which paves the way for acceptance and understanding of others.

• 2. The inventory of the Visual Imagery Project is primarily 16mm equipment. Included are a high quality 16mm motion picture camera with lens and accessories, 16mm projectors, and editing equipment including viewers and splicers. There is limited still photography equipment available.

• 3. (Mrs.) Muriel Cooper was primarily responsible for creating and implementing the project. She is currently, in addition to being a teacher of art, the project coordinator.

• 4. The educational needs which prompted the project, according to Mrs. Cooper, were to provide a workable system to allow children to effectively conduct self analysis, and to assist children to improve their self concept.

Tim Anderson shows Marcia Webb how easy it is to thread a 16mm movie projector.

• 5./ While parents did not play a role in the development
6. of the project, students were involved. Through discussion with the project designer, their input was recorded and later acted upon in the project development phase.

• 7. Reasons supporting the heavy use of media and technology include:

1) Highly motivational; today's children have a high level of visual awareness,
2) Filmmaking is an excellent group activity; it can only be successful through the interdependence and cooperation of the participants.

• 9. The Visual Imagery Project is rated as a success. The evidence cited includes teacher observation of positive behavioral changes, the project evaluation report and the high level of student interest and involvement, which not only is manifested in participation but also in the personal acquisition of equipment.

difficulty in identifying suitable self-concept evaluation instruments.

• 10. The project staff reported that they experienced difficulty in identifying an adequate variety of suitable self-concept evaluation instruments. However, they reported the experimental group showed an improvement in self-concept at better than .05 level of significance with a difference of 9.77 points over the control group (Experimental Group N = 82, Control Group N = 51).

Children who are stutterers do not stutter in the films. . . .

An interesting observation noted is that children who are stutterers do not stutter in the films in which they participate.

• 12./ The Visual Imagery Project has been well re-
13. ceived by both the community and schools staff. It is believed that because of its acceptance the project will continue as an integral part of the educational program even when outside funds become exhausted.

The project, prior to its expansion, was originally financed with the personal funds of Mrs. Cooper.

Ace photographer Steve Gross shoots on location.

• 14. In response to what would be done differently if the project were to be repeated, it was indicated that more time for planning and implementation would be provided. The film program would have been infused into the art program, and time and environment would have allowed for friendship groups to form.

• 15. As a result of the project the staff learned that a positive correlation exists between increased positive personal relationships with children and children's learning outcomes.

• 16./ The project did not require any special training
17. of staff as the project coordinator possessed the necessary filmmaking skills and acted as project teacher.

The special training and skills required of students were included in the curriculum and instructional components of the project. By virtue of participation, these skills were provided the students.

• 18. While there was no special preparation required of parents, the parents play a major role in that they assist students with props and view the student-made films.

• 19. There was no special preparation of the local townspeople and community.

• 20. The major strengths of the Visual Imagery Project are:

1) Contributing to the improved self-concept of the participating students,
2) Assisting students in becoming more open and developing latent talents,
3) Providing students with new skills which contributed to their improved self-confidence, and,
4) Improving and strengthening motor skills.

• 21. The weaknesses of the project were identified as:

1) Not enough program and staff time, and
2) Too limited a number of students involved.

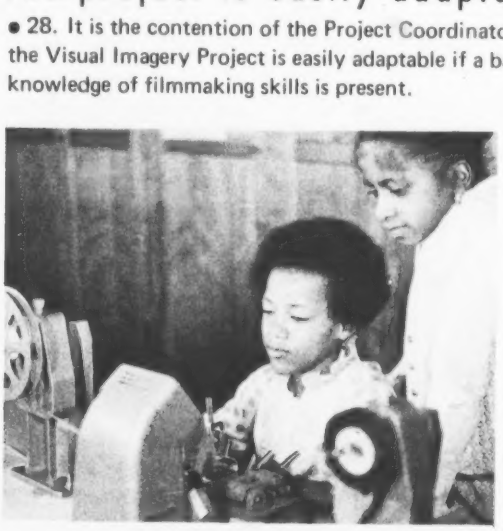
• 23. The project's success, in part, was due to the strong support given by the incumbent Superintendent and Board of Education.

• 24./ The project is limited to the use of the 16mm
25. format. The reasons given for the selection of 16mm were the adaptability of the media to large group participation and viewing, the availability of equipment, and the color application.

• 26./ Technical assistance to the project was limited
27. to a district employed teacher, Mr. Donald Jamison. There was no need for any additional technical assistance either inside or outside the district.

The project is easily adaptable

• 28. It is the contention of the Project Coordinator that the Visual Imagery Project is easily adaptable if a basic knowledge of filmmaking skills is present.



Jacqueline Neal, left, and Robin Hutt are quite proficient with editing equipment.

• 29. While the District does not have any available information describing the Visual Imagery Project, interested persons may refer to the September, 1972, issue of "Our Nation's Schools" for a descriptive article.

Cartridge-format film is the easiest of all to project, believe Lynn Brown, left, and Rebecca Fleming.

Muriel F. Cooper, Project Coordinator—Art Teacher
Sarah Webb Pyle School
5th & Lombard Streets
Wilmington, Delaware 19801
302—429-7537 or 7536
Total Program Budget; $54,500
Eight persons assigned to program
Serves a community of 50,000-300,000. Involves 220 Blacks; 16 Caucasian; 2 Others (238 grades 4-6)

YPSILANTI, MICHIGAN

Learning centers chock full of multi-media and multi-methods form the backbone of a diagnostic-prescriptive project in Ypsilanti, Michigan.

• 1. The School District of Ypsilanti has developed Diagnostic and Prescriptive Learning Centers in Mathematics and Reading. The total budget for the project is $965,000, which includes $225,000 of local funds and $740,000 of Title I funds. The total staff includes a coordinator, twelve teachers and thirty-two teacher aides. Some 1100 students have been involved in the project.

The Ypsilanti project is operational currently at Woodruff Elementary and L. C. Perry Elementary Schools.

The Woodruff Elementary School is a K-6 school with an enrollment of 200 students. Fifty percent of the student population is black. The school operates with an open enrollment limited to blacks.

The L. C. Perry Elementary School is a K-5 school with an additional pre-school program for children four years of age. The student population is ninety percent black.

Students accept personal responsibility for learning.

The project is designed to provide a diversity of media and technology in developing basic skills in mathematics and reading. Through the incorporation of media and technology, students are provided experiences which facilitate their being able to accept personal responsibility for their own learning.

The objectives of the project include:

1) To increase the mathematics and reading skills of disadvantaged youngsters,
2) To establish greater parental involvement,
3) To have a positive effect upon parent attitudes toward school, which will result in their having a positive effect upon their children's attitudes toward school,
4) To develop a systematic diagnostic and prescriptive management system in mathematics and reading that can be realistically implemented in classrooms to facilitate systematic instruction,
5) To systematically evaluate a wide variety of technology and media to determine how it is best used and what types of learning problems are best helped,
6) To develop more effective teaching strategies and a wider range of strategies for teaching specific objectives and to determine how technology can best help.

The Ypsilanti project was developed as part of a total compensatory education program. It began in the Fall of 1971 to explore the usefulness of educational technology in solving learning problems.

The project instituted learning centers in three target elementary schools to assist with the instructional programing of students who were underachieving in reading. In addition to providing instructional programing for students, the project provides a scheme and instructional structure for teachers.

Dependent upon commercial materials..

• 2. The learning centers are highly dependent upon commercial materials and equipment. The materials employed are all criterion-referenced. Included in the equipment inventory are: System 80, Hoffman Readers, Language Masters, and various reading machines to develop and improve reading accuracy and rate.

• 3. The project, though conceptualized by the Director of Instruction Ronald Isbel and the late Director of Federal Programs Raymond Kingston, was strongly supported and advanced by the seven-member Title I Advisory Committee. The Committee consisted of parents, administrators and teachers.

• 4. The educational needs which prompted this project included the large number of students who were underachieving in mathematics, reading and communication skills.

• 5. While the previous administration did not actively support or seek strong parental involvement in the project, the current administration offers strong open support and actively encourages parental involvement.

Children work together using a Language Master.

• 6. Although students were not actively involved in the project planning phase, they were actively used to field test and evaluate materials and equipment. Currently students are also being asked to recommend purchases.

• 7. The project employs a heavy concentration and use of media and technology. It is the belief of the project staff that skill acquisition can best be satisfied through repetitive drill. Further, the staff believes that children have a high interest toward media and technology which results in increased motivation toward learning.

Media and technology can increase the system's sensitivity toward students.

The use of media and technology in the Ypsilanti project provides adequate variety to satisfy differing learning styles. There is an effort being made to identify patterns of learning and differentiating between visual and auditory-oriented children. There is a strong belief that if individualized instruction is to be realized, a reliance upon media and technology is an essential component of the instructional system. There is also the belief that media and technology can increase the system's sensitivity toward students.

• 8. The Ypsilanti project formed adaptable practices regarding Learning Centers from the Wayne-Westland and Grand Rapids School Districts.

• 9. The project staff and other members of the school & 10. district believe the project to be highly successful. A survey of principals, teachers and a random sampling of 180 parents and 180 students showed they reacted very favorably to the practices and outcomes of the project. The objective-evaluative data which was the result of pre- and post-testing (pre-testing by classroom teachers, post-testing by learning center teachers) reported an average of a one year gain for a one-year program.

• 11. During the course of the project, a variety of alternative practices was attempted. For example, equipment and materials which were primarily designed to include auditory and visual presentations were separated. It was found that such systems could easily be adapted to provide effective skill-building exercises in an auditory mode only. The most prevalent practices included the Borg Warner System 80 and the Hoffman Reader.

• 12. It was stated by the Project Director, H. Robert Peper, that the learning center project would be continued if outside funding were discontinued. The reason he so stated is that the parents and LEA are strongly convinced that the project does make a difference.

• 13. However, the Project Director does not believe that the project would have been initiated without outside funds. The primary reason, including the expensive start-up costs for materials and equipment, is the expensive quality in-service training which was required for staff, professional and paraprofessional.

• 14. The three major changes which would be made in conducting a similar project effort include:

1) A great involvement of staff and parents in initial planning stages,

Repetitive drill in mathematics is furnished by a System 80.

2) Develop and utilize greater leadership from building principals,
3) Development of a system to bring together the classroom and the learning center teachers in a collegial relationship,
4) Earlier and greater involvement of students in planning and implementing project,
5) Create an environment whereby the learning centers are viewed as an instructional learning alternative. This would eliminate the stigma currently given students using the learning centers.

Machines seen as limited to providing habitual experiences.

• 15. The project altered the belief of the project staff toward learning machines. At the start of the project, the machines were seen as "skill teachers"; however, they are now seen as a means limited to providing habitual experiences. There is a suspicion that machines can teach with high achieving students.

• 16. The project involved limited in-service training for

staff. The training was limited to Title I staff which included three teachers and five aides working with sixty students. The training included instructional development, defining the new role of the learning center teacher and familiarization with materials and equipment and their appropriate use.

• 17. The project did not provide special training for students per se; the students by virtue of being in the program learned to select materials and operate the equipment.

• 18. The project did not involve any special preparation of parents or townspeople. A limited amount of public relations was provided in keeping parents and townspeople informed of the progress being made.

• 20. The major strengths resulting from the project were identified as the staff and parental support given the program, the commitment and performance of the professional and paraprofessional staff. Educationally, the major strength was identified as the individualization of instruction which emerged as common practice.

• 21. The major weaknesses of the project included the failure to involve staff, administrators, parents and students in the original planning. However, positive steps have been taken to improve the situation.

• 22. While the initial planning was thought to have been adequate, two major weaknesses have surfaced. There was a need for more extensive in-service training of a greater number of staff, and there was a need to increase in-service time.

• 23. While the initial project planning and start-up did not extensively involve staff, later attempts to involve staff provided the benefit of staff and administrative support for the project. Evidence of the support is manifested in the written responses to a widely distributed questionnaire and the approval and support of a weekly half-day in-service training program for project teachers.

Most popular: System 80 and filmstrips.

• 24. The two most popular and effective media and/or equipment used in the learning centers are the System 80 and filmstrips. They were rated 4.5 on a 5-point scale. The Hoffman Reading System and the Bell and Howell Language Master were rated 3.5. Cassette tape programs were rated 3.0.

• 25. The System 80 was adopted by the program after a two-year field test of six units. The faculty and students involved in the field test enthusiastically endorsed its use. The System 80 was judged to have excellent linear programming and the drill work was exciting to students. The Hoffman Reading System provided students with program interaction. It stimulated children to read books and provide the black children with a model of standard English. The system also has a high cost benefit per lesson.

Learning the alphabet is more fun with a filmstrip-record set-up.

The Language Master provided teachers with the opportunity to not only use prepared instructional materials, but with an option to produce their own with a minimum effort. The most effective teacher-prepared materials for the Language Master were sight words and phrases.

• 26. Ypsilanti did not receive any outside technical assistance in either planning or implementing the project.

• 27. The project had a need for outside consultants in technical areas. However, during the development stages, which were completed under a previous administration, outside consultants were not employed due to a lack of administrative support.

• 29. The Ypsilanti School District will provide at no cost a copy of the District Title I Report entitled "1971-72" Evaluation Report for Title One Learning Centers."

• 30. The ultimate goal of the Ypsilanti project is to move the major components into the classroom. Their components include: performance objectives, criterion reference measures, and materials which are correlated to the learning objectives.

H. Robert Peper, Coordinator-Evaluator for Special Projects
School District of Ypsilanti
1885 Packard Road
Ypsilanti, Michigan 48197
313—483-5982
Total Program Budget: $965,000
Fifty-two persons assigned to program
Serves a community of 15,000-50,000. Involves 450 Blacks; 650 Caucasian (700 kindergarten-grade 3; 400 grades 4-6).

WHITESBURG, KENTUCKY

Unique to these case studies in that it operates outside any formal school system, the Appalshop in Whitesburg, Kentucky, is a group of Appalachian young people who portray their history, culture, and heritage through film, videotape, still photography and audio recording.

Community-based.

• 1. The community-based Appalshop project has been in operation for the past three years. Its total annual budget for 1972 was $150,000, which was funded partly by the federal government ($60,000), partly by foundation grants ($40,000) and partly by local funds ($50,000). There are eighteen full time paid staff members augmented by several non-paid volunteers. The project is serving the Appalachian Region with a population in excess of 300,000 persons.

The aims of the Appalshop are:

1) To preserve on film aspects of Appalachian culture which are rapidly vanishing as more modern ways of life replace the old;
2) To give a group of sixteen full-time students instruction in the use of media and an awareness of how they can use media to express their culture;
3) To produce eight 16mm color educational films on Appalachian culture. These will be made by the students, thus giving them experience in all aspects of filmmaking, from script writing to film distribution;
4) To distribute the produced film series to as large a national audience as possible; specifically to public schools, colleges, libraries, and all those interested in Appalachian and/or ethnographic studies; and,
5) To continue the project with the people and funds developed during the first year of operation as a self-supporting, non-profit Appalachian production/media center: The Appalachian Film Workshop.

The Appalshop, in addition to working with 16mm film, is providing experience in television programming by providing programming for two channels on cable television. Experiences are also provided in audio recording and still photography.

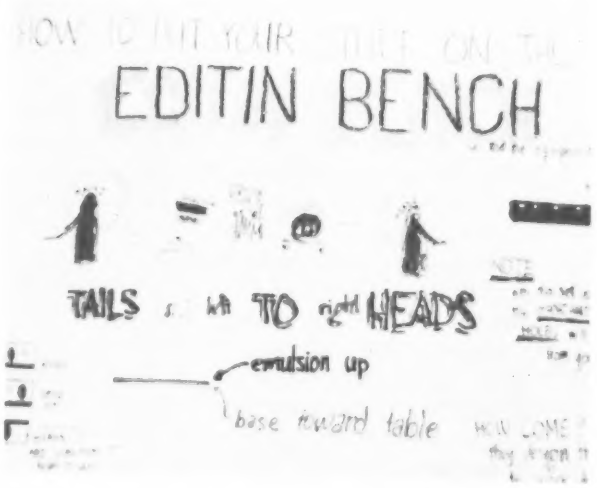
• 2. Hardware includes equipment for 16mm filmmaking and production, for production of 35mm black and white stills and color slides, for audio recording, for media distribution, and for video and cable television production. The Appalshop is equipped with portable video recorders and the "best available" half-inch editing equipment. Video is distributed in three forms: reel-to-reel videotape, videofilm, and video in film. Appalshop is interested in donations of video equipment and materials.

A desire to improve basic skills of communication being slighted by the traditional educational enterprise.

• 4. The Appalshop project grew out of the local needs of the residents. There was a growing awareness of a void in Appalachian schools when it came to providing creative opportunities and experiences for youth. As in other regions of the United States, there was a desire to improve upon the basic skills of communication which were being slighted by the traditional educational enterprise.

As with other minority groups in this country there was a felt need to raise the consciousness and awareness of the people of Appalachia. Finally there was and exists today the problems associated with the departure of the young from their native area.

• 5. In the planning and development stages of the & 6. project there was a concentrated effort to enlist the support and aid of the student population. The



Informality works best at the Appalshop.

grant writing itself was a cooperative effort of the original Appalshop staff and members of the local community and students.

• 7. Primary concentration was given to media usage because of the feedback characteristics of media. Media also provides unlimited opportunity for creative expression as well as recording documentation, according to project directors.

• 9. & 10. William Richardson, one of seven directors, believes the Appalshop to be a success because of the heavy concentration on a small number of people, and the policy of paying the participants which enables them to concentrate exclusively upon the Appalshop experience without worrying about earning a salary for survival. He further believes the early involvement of local persons gave the project a local identity which resulted in community support.

Television production . . . is faster and less expensive than film.

As the result of working with film and experimenting with other media it was found that television has a tremendous potential in this situation. Television production, less the equipment, is faster and less expensive. It also provides a more immediate feedback. By utilizing kinescope processes, programming becomes as explorable as films.

• 12. & 13. Due to the high cost of photographic and sound equipment as well as materials and technical assistance, it was stated by Mr. Richardson that a project such as Appalshop would be impossible to undertake without a heavy input of outside funds. Because of the nature of community bond projects, there is little likelihood that local agencies such as school boards and municipal governments will provide financial support.

Even though it was felt that the Appalshop, or a like project, could not adequately get started without outside funds, it is thought that once the initial capital investment is made, the program can be supported through the rental and sales of project productions.

• 14. It was stated that in retrospect, the approach to the employment of media might have been more oriented toward videotape if its attributes had been more familiar to the staff.

A need for "grantsmanship"

• 15. Several things were learned by those involved in the Appalshop. There appears to be a need for "grantsmanship" to sustain such a project. The staff must be capable of "institutional hurtle" and even with good planning one of the laws of the late James D. Finn prevails: "It always takes longer than you think."

A would-be editor works with a moviola.

Since the mid-sixties public and private agencies and institutions have become increasingly aware of the availability of grant monies. For this reason there has been a dramatic upsurge in those applying for such funds. Those organizations seeking such funds, in many cases, have staffs whose sole job it is to identify sources and their priorities and file appropriate applications for grant funds. Due to the increased activity and the decrease in public, state and federal funds, the "grants syndrome" has become highly a competitive activity.

As institutions—particularly those involved in higher education—seek to make their educational programs more relevant to the students' world, there is an increased thrust toward bringing programs into the community.

Because this appears to be a relatively new phenomenon in education, activities such as those attempted by the Appalshop are beginning to have broad appeal. By contacting and demonstrating their products to institutions the Appalshop has discovered and is developing a wide market.

Great deal of technical training

• 16. Because of the highly specialized nature of the project, there was a great deal of technical training required of the Appalshop staff. In addition to the photographic training, there was training in concept development, storyboarding, script writing, audio recording, film editing, sound dubbing, graphic design, television production, and marketing. In addition it was necessary to develop skills and talent associated with selling ideas to obtain both financial and community support.

• 17. Because the staff and the trainees are in many cases

one and the same, the training offered is common to all persons involved in Appalshops.

• 18. While there was not a special information program & 19. for parents, there was a concentrated effort to inform the total community of the goals and activities of the Appalachian Film Workshop. There was an effort made to work through the local high school; however, the result has been minimal.

has strengthened the community

• 20. The Appalshop staff feel strongly that the project has attained a high level of success. Cited as particular success experiences are: The surfaced and demonstrated creative expression of the people of Appalachia; the demonstrated ability for such a program to generate income by marketing locally produced productions; the impact the Appalshop has had upon strengthening the community through community participation; the acquisition of technical skills by members of the local community who have become involved in media production; the obvious impact the success practices have had upon participants developing and strengthening their individual self concept; and the development of methods by which the participants have acquired and understanding of and an ability to work with institutions.

• 21. It is felt that the Appalshop could be further & 22. strengthened if a local community financial support base could be established. Such support would alleviate the necessity to expend the vast amount of energy to attract outside funds. It is also the hope of the Appalshop staff to greatly increase its own marketing income. There is a desire on the part of the staff to receive a greater amount of support in its efforts from the ARC (Appalachian Regional Commission).

• 28. For those interested in starting a program similar to the Appalachian Film Workshop Mr. Richardson suggests that a minimum of three years be committed with an annual budget between $50,000-$75,000.

• 29. Additional information regarding the Appalshop program and film productions available for rental or purchase may be obtained by writing direct. Film titles include: *Woodrow Cornett: Letcher County Butcher, Whitesburg Epic, Appalachian Genesis,* and *The Struggle of Coon Branch Mountain.*

William B. Richardson, Director (one of seven)
APPALSHOP
Box 332
Whitesburg, Kentucky 41858
606–633-5708

Total Program Budget: varies year to year, now contracts total $150,000

Eighteen persons assigned to program

Serves a rural community of over 300,000 in the Appalachia Region; 15,000-50,000 in the County. Involves 20 adults (Appalachian poor whites)

MEDIA AND THE DISADVANTAGED PROJECT

It is important that the person directly responsible for the project answer these questions.

Your name C. B. (Bud) Davis Title Principal

Office telephone number Area Code 213 Number 334-1015

Home telephone number Area Code 714 Number 593-8470

Organization (School District, etc.) Azusa Unified School District

Complete Mailing Address Box 500, Azusa, California

Murray School zip 91702

Project Title Media Center Project

Project Time Period

Size of Community or Population: Over 300,000 [ ] 50,000-300,000 [ ]

15,000-50,000 [xx] Urban Under 15,000 [ ] Rural [ ]

Total Project Budget about $8000 ESEA Title I preparation

Total Local Funds $1500

Total Outside Funds none

Source of Outside Funds none

Total Number of Personnel Assigned to Project 22

Approximate Number of Students Served at Following Level(s):

K-3	360	4-6	260	7-8	
9-12		13-14		Adult, Other	

Ethnic Breakdown of Students:

Black		Mexican-American	24%	
Caucasian	76%	Native American		
Oriental		Other		

Please indicate how media and technology are used in your project:

Film making by students; video taping for teacher self-evaluation and student participation; cassette recorders and study carrels; film strip; slide projection with synchronized sound; audio flash card readers; talking page; 16 mm, opaque, and overhead projectors; T.V.; centralized PA for student broadcasting; puppetry; Hoffman readers; Tachistoscope; workbench tools; portable sandboxes; record players; photography; creative drama; playhouses; and art media.

Please list your project's main objectives in order of priority:

Teach children to read (3)

Improve self-concept (5)

( )

( )

Please put a number from 1 to 5 in the parentheses after each of the objectives you listed above, to indicate how successful you think the project was in reaching it.
[1=not successful - 5=highly successful]

We would be interested in any other comments you might want to make at this time (strengths and weaknesses of project, successful or unsuccessful practices, etc.)

Greatest strength is sensitive teachers,

weaknesses--mobility and emotionally disturbed kids.

GLOSSARY

Avoiding the more well-known and obvious terminology, this Glossary includes only terms mentioned by project directors which might be deemed unfamiliar to readers of this report.

Definitions were taken from the following sources:

Programmed Learning: A Bibliography of Programs and Presentation Devices, 4th edition with 1971 supplements, by Carl H. Hendershot, published by Carl H. Hendershot;

The Audio-Visual Equipment Directory 1972-73, published by the National Audio-Visual Association;

The Dictionary of Education, Carter V. Good, editor, published as part of McGraw-Hill's Foundations in Education Series, 1959;

AV Communication Review, Vol. II, No. 1, January-February 1963, Supplement 6: "Glossary of Audiovisual Terms";

and

Education and Cable TV: A Guide to Franchising and Utilization, by Jon Shafer, published by the ERIC Clearinghouse on Media and Technology. (Glossary by Merry Sue Smoller.)

Closed Circuit Instructional Television
A transmission method by which reception is not available to the general public. The receiving equipment is linked directly to the originating equipment by cable, microwave relay, or telephone lines. Closed circuit TV is designed to be beamed within a small area.

EDL Controlled Reader
A projector for the automatic presentation of picture and story material at teacher-controlled rates varying from 60 to 1,000 words per minute in a left-to-right manner or a full line at a time. Sets of filmstrips ranging from full-color readiness pictures and pre-primer pictures and stories through adult level articles are available with accompanying instructional manuals and comprehension quizzes.
Educational Developmental Laboratories Inc.
Division of McGraw-Hill Inc.
284 Pulaski Road
Huntington, New York 11743.

Hoffman Information System (Hoffman Readers, Hoffman Reading System)
A presentation device for programed learning, the Hoffman Mark IV Projector includes sound on records, and visuals on filmstrips in single self-contained unit. Student operates machine by inserting filmstrip and record; advances frames either manually or automatically. Primary through 6th grade instruction available in reading and mathematics.
Hoffman Information Systems
5623 Peck Road
Arcadia, California 91006

Language Master
An audio-visual presentation device for programed material. Utilizes Language Master pre-recorded cards which present a small segment of visual and auditory material. Student listens via loudspeaker or headphones to instructor or student track. Student individually responds, repeating word, phrase, or sentence or replies to question printed on cards and recorded on instructor track. Student records his performance using built-in microphone; makes trials, compares, erases, re-records and repeat at will. Instructor may erase and re-record instructor track or may prepare supplemental blank cards.
Bell & Howell Audio-Visual Department
7100 North McCormick Road
Chicago, Illinois 60645

Portapak
A relatively inexpensive, fully battery operated portable videotape recorder and camera. Commonly utilizes ½ inch video.

System 80
Presents programed instruction with color visuals and sound. Audio-visual unit has rear projection screen; audio on built-in speaker or headphones. Visuals on filmslides, audio on record discs which automatically synchronize. Instruction units include student record book, progress checks, placement tests. Progress test results automatically recorded on test tabs attached to filmslide. Test tabs scored by teacher with overlay stencil. Subject areas: Alphabet, phonics, reading words in context, spelling, math, French, adult reading.
Borg-Warner Educational Systems
7450 North Natchez Avenue
Niles, Illinois 60648

Tachistoscope (T-Scope)
An attachment for or variation of the slide projector consisting of a diaphragm-type shutter for controlling illumination and duration of projected images of figures, words, silhouettes, etc.; used in the investigation and improvement of reading, spelling, and visual perception in general.

Talking Books
A set of long-playing phonograph records on which a complete book is voice recorded for use of the blind and others.

Talking Page
A presentation device for programed learning of audio-visual discrimination. A desk top unit employs books and records for individual or small group use. Learner makes selections which determine sequencing of instruction. Develops perceptual and language skills on the prereading and primary levels. Other units available for use in elementary, supplementary, and remedial reading; elementary, supplementary and remedial mathematics; music. Additional areas of potential use include many applications with adults in basic education, vocational and job retraining, industrial training and foreign language instruction.
Responsive Environments Corp.
200 Sylvan Avenue
Englewood Cliffs, New Jersey 07632

Teaching Machine
A device that presents a program. Most machines control the material to which the student has access at any moment, preventing him from looking ahead or reviewing old items. Many machines contain a response mechanism; a tape on which the student writes, a keyboard or selection buttons. Some provision is made for knowledge of results, either by revealing the correct answer after the student responds or by advancing to the next item, thereby signaling correct completion of the previous item. A few machines score the student's response and tabulate errors.

2,500 MHz Instructional Television Station (ITFS)
A television system operating at the 2,500 megahertz frequency set aside by the FCC for instructional television utilization. Special convertors are needed to receive the signal.

MEDIA AND THE DISADVANTAGED

A Publication of

The ERIC Clearinghouse on Educational Media and Technology
Stanford Center for Research and Development in Teaching
Stanford University
Stanford, California 94305
415 / 321-2300 ext. 3345